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## LYRA GRAECA

I



*—As the hyacinth which the shepherd tramples  
on the hill  
Lies upon the ground and lying bloometh  
purple still.*

SAPPHO





*FROM A FIFTH CENTURY KYLIX  
BY SOTADES IN THE BRITISH MUSEUM*

# LYRA GRAECA

BEING THE REMAINS OF ALL THE  
GREEK LYRIC POETS FROM EUMELUS  
TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

J. M. EDMONDS

LATE FELLOW OF JESUS COLLEGE

LECTURER IN THE UNIVERSITY OF CAMBRIDGE

IN THREE VOLUMES

VOLUME I

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS

*REVISED AND AUGMENTED EDITION*



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## PREFACE

SINCE the appearance of the fourth edition of Theodor Bergk's *Poetae Lyrici Graeci*, in which they form the third volume, the Lyric Fragments, or as they are more accurately called, the Melic Fragments, have not been published complete. The last forty years, thanks mainly to the work of the Egypt Exploration Fund and similar societies, have added very notably to our slender store, and a new edition has been long overdue. My book will, I hope, go some way to supply the want. It is complete in the sense that its sole omissions are fragments which have only palaeographical value, and it contains all that is really necessary by way of exegesis. In all places where the text adopted would otherwise be misleading I have given critical notes, save only where I have already discussed the reading in one or other of the classical periodicals. Many scholars—and to say this is not to depreciate a great work; for such things depend on the point of view—must have found Bergk lacking in two respects. First, when so little is known of these great figures of antiquity, all that little has value for us if they are to seem things of flesh and blood and not the mere subjects of a lesson in translation. With the single exception of Sappho's, the Fragments alone are not enough. I have therefore included, unlike Bergk, the chief passages of ancient literature which throw light on the life and personality of the poets and their literary reputation in antiquity—not making an exception of Sappho; for the clear-drawn self-



## PREFACE

portrait she gives us in her Fragments is so precious that its very frame is of surpassing interest. To these 'Lives' I have added the ancient accounts of such early poet-musicians as Olympus and Thaletas, partly to serve in some sort as an introduction to the subject, and partly in order to avoid creating the impression that only the poets of whom some work is extant are of any importance to the student of Greek poetry. Secondly, if these mere quotations are to have more than linguistic interest, in nine cases out of ten they want explanation, and in at least five of those nine the explanation may be had from the context in which they are found. Bergk appears to have regarded the contexts as a necessary evil, and has not only relegated them to the footnotes but has made them less useful than they might have been by cutting them as short as he possibly could. I have thought it better to give full contexts in the body of the page, printing them, however, in small type so that the reader may the more easily omit them if he will.

A feature peculiar to this edition is the inclusion of a considerable number of restorations made *exempli gratia* of passages preserved only in paraphrase. These restorations, as well as those of the new Fragments, are mainly my own. The reader should clearly understand that in many cases where he finds square brackets, and all where he finds '*e.g.*,' or '*e.g.*' and a vertical line, he is dealing with restorations which, though they are far from being mere guesses, are only approximations to the truth. Similar warnings are sometimes conveyed by dots and pointed brackets. A dot placed beneath a letter means that that letter is a possible interpretation of the traces, viii

## PREFACE

a pointed bracket indicates that the letters within it are not or cannot have been in the MS. The emendations and restorations for which I believe myself to be responsible are marked *E* in the notes. All restorations have been checked where possible by a palaeographical method explained and exemplified in various articles in the periodicals. Briefly, it consists of the tracing of letter-groups from photographs of the extant portions of the papyrus or vellum MS. Suggestions are rejected which, when traced out by this method, are shown, with all reasonable allowance made for variation in the size of the letters and the spaces between them, to exceed or fall short of the requirements of the gap; and where the gap is bounded on the left by an imaginary marginal line, all suggestions are made to correspond—again with all reasonable allowance made—in what I may call for convenience ‘written length.’ Scholars who have not tried this method will be surprised, when they do, at the way in which it reduces the possibilities. One instance must suffice. In the first lines of Alcaeus 27, the letters Δ of παί]δων, ΑΙ of πρώ]τα, ΤΟ before γάρ, and ΙC of ἄλλ]αις, come immediately under one another. Metre requires *two* supplementary syllables in lines 1 and 2, *three* in line 3, and *one* in line 4. All these supplements must correspond in written length not only with one another but with any suggestions made for the four subsequent lines, and when they are made the result must be not only a passage satisfactory in metre, grammar, dialect and sentiment, but something which Alcaeus might have written. I should add here that so far as I have found it practicable my work on the new Fragments is based

## PREFACE

on the actual MSS.; where I have used only photographs the results should be taken as still requiring corroboration. The latter cases are indicated in the footnotes.

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity; but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk<sup>1</sup> and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield,<sup>2</sup> Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Porson, Reiske, Schneidewin,<sup>3</sup> Schweighäuser,<sup>4</sup> Seidler, Ursinus, Volger, Voss, Welcker, Wolf—I owe most to B. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorff. My obligations to these, as to other recent and living scholars, are indicated in the notes. I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS. in their care. And I gratefully acknowledge the help and

<sup>1</sup> B

<sup>2</sup> Blf.

<sup>3</sup> Schn.

<sup>4</sup> Schw.

## PREFACE

encouragement I have received from Mrs. Adams, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

An account of the MS. tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann's *Griechische Dialekte* and in the introduction to A. C. Pearson's *Fragments of Sophocles*. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so. A few not quite obvious errors, of which the worst is *Alexandrides* for *Anaxandrides* on pp. 100 and 101, will be found corrected in the Indexes. In the translation of Sappho *fr.* 35 the proverb should be in square brackets. The omitted fragments of merely palaeographical value will be found in the Papyrus Collections—*Oxyrhynchus*, *Berliner Klassiker-texte*, *Halle*, *Società Italiana*. It will perhaps be useful to the reader to know that Volume II, which is already in the press, includes Stesichorus, Ibycus, Anacreon, and Simonides, and that Volume III., which is in preparation, will include Corinna, Bacchylides, Timotheus, the Scolia, the Folk-Songs, the Anacreontea, and the Adespota, with an account of Greek Lyric Poetry.

J. M. E.

CAMBRIDGE,  
December 22, 1921.

## PREFACE TO THE SECOND EDITION

THE need for a reprint of my first volume has given me the opportunity of revising it in the light of further discoveries and recent work. The XVth Oxyrhynchus volume has added much not only to what we possess of Lesbian literature but to our knowledge of its dialect and the editions used by the ancient scholars. Till it came, we did not even know, for instance, what Sappho said for 'he was,' and the existence of an alternative form is still doubted. The same book has thrown light on the orthography of the ancient texts. Whatever Sappho herself wrote—which is of course another story—it now looks as if one at least of the editions current in the later antiquity—if there were more than one—gave, for instance, *κάλημμι* rather than *κάλημι* and *σδ* rather than *ζ*. But even if there ever were uniformity in the spelling, it is doubtful whether the time is yet ripe for an attempt to recover it, and in this edition the attempt has not been made.

The labours of Mr. Lobel,<sup>1</sup> in many ways a model of scholarship,<sup>2</sup> have contributed to our knowledge of the usages of these poets a good many probabilities but few, if any, certainties. To judge by an estimate

<sup>1</sup> *Σαπφούς Μέλη* Oxford 1925 and *Ἀλκαίου Μέλη* Oxford 1927    <sup>2</sup> see my criticisms in the *Cambridge Review* of 1926 p. 210 and 1928 p. 197

## PREFACE TO THE SECOND EDITION

based on the known length of the First Book of Sappho, we possess but five per cent. of the works known to the Grammarians, Metricians, and others who quote or discuss her; and there is no reason to suppose we have more of Alcaeus. To exclude the possibility, as Mr. Lobel does, of Sappho's having used the form  $\gamma\alpha\iota\alpha$  because she uses  $\gamma\hat{\alpha}$  five times and never certainly  $\gamma\alpha\iota\alpha$ , when Alcaeus has  $\gamma\hat{\alpha}$  seven times and  $\gamma\alpha\iota\alpha$  twice, could in my opinion only be justified, in the circumstances, by proof of the existence of a much wider difference between the usages of the two poets than Mr. Lobel has been able to establish. To deny Sappho  $\bar{\upsilon}\delta\omega\rho$  in her only certain use of it when Alcaeus has  $\bar{\upsilon}\delta\omega\rho$  twice and  $\bar{\upsilon}\delta\omega\rho$  once, is still more arbitrary. And this is not all. Many of Mr. Lobel's theses can only be upheld by disregarding evidence which, if not entirely above cavil, yet cannot be left out of account. For instance, of the metrically effective use of digamma in words other than pronouns and the like there is at least one sufficient case in each poet, and there are several passages where exceptions to his rule of the Dative Plural cannot be satisfactorily explained away.

It should also be noted (and I say it—for I owe him much—merely because the high value of his work may blind the unwary to its defects) that in the Nereid Ode the need for a masculine antecedent makes it certain that  $\text{]}\sigma\tau\omicron\iota\sigma\iota$  is  $\delta\tau\omicron\iota\sigma\iota$  and not as Mr. Lobel claims,  $\text{]}\sigma\tau\omicron\iota\sigma\iota$ , in spite of the odds—five to one, or including Alcaeus ten to one—against the form with one  $\tau$ ; <sup>1</sup> that his rejection of the beautiful

<sup>1</sup> the argument that  $\delta\tau\omicron\iota\sigma\iota$  may be feminine is irrelevant; if  $\tau\omicron\iota\sigma\iota$  could be, it would be a different thing

## PREFACE TO THE SECOND EDITION

fragment Γέλλως παιδοφιλωτέρα is due to a misunderstanding of the usage of the author who quotes it, μέμνηται ταύτης Σαπφώ referring not to Gello but to the saying itself (παροιμία);<sup>1</sup> that his acceptance of the impossible word, words, or termination -οδερ' in *Ox. Pap.* 1787. 9 can only be due to a desire to deprive Sappho of an unaugmented δέρκεν, an active use twice attested by Hesychius; and that his rule of the avoidance of hiatus between certain lines of certain metres was found at once to be broken by Sappho in the new fragment which he himself first printed in the addendum to his book.<sup>2</sup> The probabilities, however, remain; and it will be found that the changes I have made in my text after reading Mr. Lobel's editions are not confined to matters of palaeography.

Of the thirty-six passages which owe their literary interest mainly to conjectural supplements, two 'restorations' have been proved, by the happy joining of new pieces, to be incorrect; but it should be noted that in one of these the supplements, being on the right, were 'uncontrolled' in length; and as an offset I have the vindication of my placing of βασιληῖω, against all other editors, in Sappho 83.<sup>3</sup> In the reading of doubtful letters I have ventured on occasion, after seeing the Papyri again, still to differ sometimes from Professor Hunt, sometimes from Mr. Lobel, and sometimes, though rarely, from both. For it has more than once fallen to my lot, after giving an expert good non-palaeographical reason

<sup>1</sup> see e.g. Zenob. 4. 7 and 18 Gaisf.      <sup>2</sup> his explanation, in a note to page 1. of his *Alcaeus*, is not satisfactory; does it ever stand in hiatus before iota?      <sup>3</sup> see Lobel's *Sappho* p. 79

## PREFACE TO THE SECOND EDITION

why my proposed reading should after all be possible, to bring him round to my view.

In spite of the new readings of doubtful letters, some of my 'restorations'—and among these I do not count the *exempli gratia* supplements, which are of course mere *tours de force*—are still unsatisfactory to their maker. I have tried to improve on my version of Sappho's *Ode to the Nereids*, in the light of Professor Bolling's equation  $\kappa\acute{\epsilon}\gamma\chi\rho\omega =$  'millet-seed' and Mr. Lobel's *ἐπαγορία* for *ἐπ' ἀγλαΐα*, but without success. But it must be remembered that even the restorations which satisfy me, satisfy me, and have always done so,<sup>1</sup> only as makeshifts—which indeed is all they can be, in poetry written not only in a foreign tongue but in a dialect of it of which we know so little—; and when Herculaneum gives up its dead I shall listen unmoved to the cries of 'I told you so,' feeling then, as I feel now, that I only made the best—for me—of a bad job.

Besides Mr. Lobel's (*L*) editions of Sappho and Alcaeus, the last six years have seen the publication of Diehl's useful but ill-produced and sometimes injudicious Teubner *Anthologia Lyrica*, and C. R. Haines's more popular *Sappho, the Poems and Fragments*. Professor David Robinson's *Sappho and her Influence* I have criticised in the *Classical Review* for 1925, p. 104. Some of my new readings and restorations were discussed in papers read before the Cambridge Philological Society in 1927–8. These papers, with certain corrections and additions, will be published in the Society's *Proceedings*.

My reading of Sappho 1a having been called in question, I take the opportunity of printing the

<sup>1</sup> even in my first article, *C. Q.* 1909 p. 61



## PREFACE TO THE SECOND EDITION

notes I made with the vase before me at Athens in 1925 (they refer to the last two words, which I have given as ἀλλ' ὀνάτων):—"ΛΛΟ κ.τ.λ. : these lines of letters curve up at the end, following the curve<sup>a</sup> of the thumb; O: more likely A, but cf. O in ΠΤΕΡΟ-ΕΤΑ; A: more like T, but the up-curve (see above) might justify reading A; Ω more like I or H; wreath and lyre-strings entirely faded away, but visible in certain lights; [inscription below lyre] ΣΑΠΗΩΣ?" It will be seen that the weak point is the Ω; but on consulting my enlarged photographs, in which the strokes of the brush are clearly visible, I still think with Mr. Wace [*C. Q.* 1922 p. 3] that it is possible.

My thanks are due to the Egypt Exploration Society for permission to print certain fragments first published in Vols. XV and XVII of the *Oxyrhynchus Papyri*, to Professor A. S. Hunt not only for allowing me to include the same fragments, but for permitting me to examine the Papyri and helping me in doubtful places by word of mouth or letter, to Mr. E. Lobel for verifying certain readings in the Papyri now in the Bodleian Library, to Dr. Schubart for supplying me with a photograph of the new Berlin Fragment of Sappho, and to many Cambridge friends for their criticism, help, and encouragement.

J. M. E.

CAMBRIDGE,

December 21, 1927.

# CONTENTS

	PAGE
PREFACE . . . . .	vii
PREFACE TO THE SECOND EDITION . . . . .	xii
SELECT BIBLIOGRAPHY . . . . .	xix
PREFATORY EPIGRAM . . . . .	2
OLYMPUS <sup>1</sup> . . . . .	4
EUMELUS: LIFE . . . . .	12
FRAGMENT . . . . .	14
TERPANDER: LIFE . . . . .	16
FRAGMENTS . . . . .	80
THALETAS . . . . .	84
POLYMNASTUS . . . . .	38
ALCMAN: LIFE . . . . .	44
POEMS AND FRAGMENTS:	
BOOKS I AND II. MAIDEN-SONGS . . . . .	50
BOOK III. [OTHER CHORAL FRAGMENTS] . . . . .	80
BOOK IV. LOVE-SONGS . . . . .	118
BOOK V. DRINKING-SONGS . . . . .	122
BOOK VI. [OTHER MONODIC FRAGMENTS] . . . . .	126
ARION . . . . .	136
SAPPHO: LIFE . . . . .	140
POEMS AND FRAGMENTS:	
BOOK I. SAPPHIC ELEVEN-SYLLABLE . . . . .	182
BOOK II. FOURTEEN-SYLLABLE . . . . .	218

<sup>1</sup> For early poets such as Orpheus see note on page 10 and vol. iii. 592 ff.

# CONTENTS

<b>SAPPHO: POEMS AND FRAGMENTS (<i>continued</i>):</b>	<b>PAGE</b>
BOOK III. SIXTEEN-SYLLABLE (GREATER ASCLEPIAD) . . . . .	230
BOOK IV. TWELVE-SYLLABLE (LESSER ASCLEPIAD) . . . . .	234
BOOK V. GLYCONIC AND KINDRED METRES	238
BOOK VI. IONIC AND KINDRED METRES .	260
BOOK VII. IAMBIC AND TROCHAIC . . .	270
BOOK VIII. DACTYLIC . . . . .	276
BOOK IX. EPITHALAMIES . . . . .	282
<b>ALCAEUS: LIFE . . . . .</b>	<b>308</b>
<b>POEMS AND FRAGMENTS:</b>	
BOOK I. HYMNS . . . . .	316
BOOK II. WAR-SONGS . . . . .	332
BOOKS III AND IV. POLITICAL SONGS . .	342
BOOK V . . . . .	372
BOOK VI. [UNCLASSIFIABLE FRAGMENTS OF A GENERAL TYPE] . .	372
BOOK VII. LOVE-POEMS . . . . .	394
BOOK VIII. ENCOMIA . . . . .	402
BOOKS IX AND X. DRINKING-SONGS . .	414
<b>APPENDIX OF NEW FRAGMENTS: SAPPHO . . . . .</b>	<b>430</b>
<b>ALCAEUS . . . . .</b>	<b>440</b>
<b>TABLES OF COMPARATIVE NUMERATION . . . . .</b>	<b>453</b>
<b>INDEX OF 'NEW' POEMS AND FRAGMENTS . . . . .</b>	<b>464</b>
<b>INDEX OF FRAGMENTS RESTORED FROM PARAPHRASES .</b>	<b>464</b>
<b>ADDITIONAL TABLES OF NUMERATION . . . . .</b>	<b>465</b>
<b>INDEX OF AUTHORS . . . . .</b>	<b>477</b>
<b>GENERAL INDEX OF NAMES . . . . .</b>	<b>485</b>

## SELECT BIBLIOGRAPHY<sup>1</sup>

- Theodor Bergk *Poetae Lyrici Graeci* Leipzig 1882 vol. III (reprinted without correction 1914); text with contexts and Latin notes
- G. S. Farnell *Greek Lyric Poetry* London 1891; select text with introductions and notes
- O. Hoffmann *Die Griechischen Dialekte in ihrem historischen Zusammenhange mit der wichtigsten ihrer Quellen* Cöttingen 1891-8; select text of certain authors with contexts and critical notes (used with inscriptions, etc. to illustrate the dialects)
- H. Weir Smyth *Greek Melic Poets* London 1900; select text with introductions, notes, and bibliography
- E. Hiller and O. Crusius *Anthologia Lyrica sive Lyricorum Graecorum veterum praeter Pindarum reliquiae potiores* Leipzig 1903; select text with a few critical notes; contains no new fragments
- 
- U. von Wilamowitz-Moellendorf (1) *Textgeschichte der griechischen Lyriker* Berlin 1900; history of the text, (2) *Sappho und Simonides* Berlin 1913; various articles on certain of the Lyric Poets and their works, (3) *Griechische Verskunst* Berlin 1921; a study of Greek Metre<sup>2</sup>
- A. C. Pearson *The Fragments of Sophocles* Cambridge 1917 introduction; on the 'sources' and their MSS
- J. W. Mackail *Lectures on Greek Poetry* London 1910

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See also *Oxyrhynchus Papyri* I (1898) and X (1914), Pauly-Wissowa *Realencyclopädie* under *Alcman*, *Sappho*,<sup>2</sup> *Alcaeus*, etc., J. Sitzler in Bursian (Kroll), *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft* 1900, 1907, 1919, and various articles by the editor of this edition in the *Classical Review*, *Classical Quarterly*, and *Cambridge Philological Society's Proceedings* from 1909 to 1922

<sup>1</sup> See Preface to the Second Edition.      <sup>2</sup> This reached me too late for me to profit by it in preparing my first volume.



# LYRA GRAECA

ΠΙΝΔΑΡΕ Μουσάων ἱερὸν στόμα, καὶ λάλε Σειρήν  
 ΒΑΚΧΥΛΙΔΗ, ΣΑΠΦΟΥΣ τ' Αἰολίδες χάριτες,  
 γράμμα τ' ἈΝΑΚΡΕΙΟΝΤΟΣ, Ὅμηρικὸν ὅς τ' ἀπὸ  
 ῥεῦμα  
 ἔσπασας οἰκείοις ΣΤΗΣΙΧΟΡ' ἐν καμάτοις,  
 ἥ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἡδύ τε Πειθοῦς  
 ἸΒΥΚΕ καὶ παίδων ἄνθος ἀμυσάμενε,  
 καὶ ξίφος ἈΛΚΑΙΟΙΟ τὸ πολλάκις αἶμα τυράννων  
 ἔσπεισεν πάτρης θέσμια ῥυόμενον,  
 θηλυμελεῖς τ' ἈΛΚΜΑΝΟΣ ἀηδόνες, ἔλατε, πάσης  
 ἀρχὴν οἷ λυρικῆς καὶ πέρας ἐστάσατε.<sup>1</sup>

---

<sup>1</sup> *Anth. Pal.* 9. 184  
 ditches' perhaps rightly

line 4 Jahn καπέτοις 'irrigation-  
 line 10 Mein: mss ἐσπάσατε

That holy mouth of the Muses PINDAR, that sweetly  
prattling Siren BACCHYLIDES, those Aeolian Graces of  
SAPPHO; the book ANACREON wrote, STESICHORUS  
whose work was fed from the stream of Homer;  
the delicious scroll of SIMONIDES, IBYCUS gatherer  
of the bloom of Persuasion and of lads, the sword  
ALCAEUS used, to shed tyrant blood and save his  
country's rights, the maiden-tuned nightingales of  
ALCMAN; I pray you all be gracious unto me, ye that  
have established the beginning and the ending of all  
lyric song.<sup>1</sup>

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<sup>1</sup> *Palatine Anthology*: probably the motto for a book of  
selections from the Nine Lyric Poets; cf. 9. 571 (p. 185)



## ΟΛΤΜΠΟΤ

### Βίος

Plut. *Mus.* 5 'Αλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς τοὺς Ἑλληνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· Ὑαγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἶτ' Ὀλυμπον.

Ibid. 7 [π. αὐλφδικῶν νόμων]· λέγεται γὰρ τὸν προειρημένον Ὀλυμπον, αὐλητὴν ὄντα τῶν ἐκ Φρυγίας, ποιῆσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον· εἶναι δὲ τὸν Ὀλυμπον τοῦτόν φασιν <ἐνιοι><sup>1</sup> ἓνα τῶν ἀπὸ τοῦ πρώτου Ὀλύμπου τοῦ Μαρσύου πεποιηκότος εἰς τοὺς θεοὺς τοὺς νόμους· οὗτος γὰρ παιδικὰ γενόμενος Μαρσύου καὶ τὴν αὐλησιν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα, οἷς νῦν χρῶνται οἱ Ἕλληνες ἐν ταῖς ἐορταῖς τῶν θεῶν. ἄλλοι δὲ Κράττηος εἶναί φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὀλύμπου. ὁ δὲ Πρατίνας Ὀλύμπου φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον

---

<sup>1</sup> in ancient times there was some confusion between the elder and younger musicians of this name. Both seem to have been musicians pure and simple, but are included here

## OLYMPUS

### LIFE<sup>1</sup>

Plutarch *On Music*: Alexander in his *Collections on Phrygia* declares that instrumental music was introduced into Greece by Olympus and by the Idaean Dactyls or Priests of Cybelè. The first flute-player according to him was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus.

The Same: [on flute-sung 'nomes'] : We are told that the Olympus of whom we spoke just now, a flute-player from Phrygiá, composed a flute-nome<sup>2</sup> to Apollo which is known as the Many-Headed. This Olympus, however, is said by some authorities to have been a descendant of the first Olympus, son of Marsyas, who composed the nomes to the Gods.—This earlier Olympus was in his boyhood a favourite of Marsyas, and learning flute-playing of him, introduced the musical nomes<sup>2</sup> into Greece, where they are now used at the festivals of the Gods.—According to another account, however, the Many-Headed nome is the work of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Second. The Harmatian

because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music  
<sup>2</sup> i. e. a certain type of air for the flute alone, not for flute and voice as above

## LYRA GRAECA

τούτον, τὸν δὲ καλούμενον Ἀρμάτιον νόμον λέγεται ποιῆσαι ὁ πρῶτος Ὀλύμπος, ὁ Μαρσίου μαθητής. . . . ὅτι δ' ἐστὶν Ὀλύμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου Ἀναγραφῆς τῆς ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἂν τις . . . ἄλλοι δέ τινες ὑπὸ Μυσῶν εὐρῆσθαι τοῦτον τὸν νόμον· γεγονέναι γάρ τινας ἀρχαίους αὐλητὰς Μυσοῦς.

Plut. Mus. 11 Ὀλυμπος δὲ ὡς Ἀριστόξενός φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετῆς γεγενῆσθαι· τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικά ἦν. ὑπονοοῦσι δὲ τὴν εὐρεσιν τοιαύτην τινὰ γενέσθαι· ἀναστρεφόμενον τὸν Ὀλυμπον ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλῶν ἐπὶ τὴν διάτονον παρυπάτην, τότε μὲν ἀπὸ τῆς παραμέσης, τότε δ' ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανὸν καταμαθεῖν τὸ κάλλος τοῦ ἡθους, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνου· οὔτε γὰρ τῶν τοῦ διατόνου ἰδίων οὔτε τῶν τοῦ χρώματος ἄπτεσθαι, ἀλλ' ἤδη τῶν τῆς ἁρμονίας. εἶναι δ' αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα . . . φαίνεται δ' Ὀλυμπος αὐξήσας μουσικὴν τῷ ἀγέννητόν τι καὶ ἀγνοούμενον ὑπὸ τῶν ἔμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς.

Ibid. 15 Ὀλυμπον γὰρ πρῶτον Ἀριστόξενος ἐν τῷ πρώτῳ περὶ Μουσικῆς ἐπὶ τῷ Πύθωνί φησιν ἐπικηδεῖον αὐλῆσαι Λυδιστί.

Ibid. 29 καὶ αὐτὸν δὲ τὸν Ὀλυμπον ἐκείνον, ᾧ δὴ τὴν ἀρχὴν τῆς Ἑλληνικῆς τε καὶ νομικῆς μου-

## LIFE OF OLYMPUS

nome, as it is called, is reputed the work of the first Olympus, the pupil of Marsyas . . . and this view is supported by Glaucus in his *Account of the Ancient Poets*. . . . It is held, however, by some writers that the Harmatian nome was a Mysian invention, Mysia having produced flute-players in ancient times.

Plutarch *On Music*: According to Aristoxenus, musicians ascribe the invention of the Enharmonic scale (EF'FABB'CE)<sup>1</sup> to Olympus. Before his time the only scales had been the Diatonic and the Chromatic. The invention is supposed to have come about thus: In descending in the Diatonic scale his melody frequently passed from B or from A to F, omitting G. Realising the beauty of this effect, Olympus in his astonishment accepted the principle for the whole system, and composed in it in the Dorian 'mode,' rejecting all intervals peculiar to the Diatonic or Chromatic scales and concerning himself directly with the mode. Such was the origin of his Enharmonic scale. . . . It is clear that Olympus made a real advance in music by introducing an entire novelty, and was the father of good music in Greece.

The Same: We are told by Aristoxenus in the first Book of his *Treatise on Music* that the first flute-player to use the Lydian mode was Olympus in his Lament for the serpent Python.

The Same: The Olympus who is reputed the originator of art-music in Greece, is considered to

<sup>1</sup> the dash indicates a quarter-tone

## LYRA GRAECA

σης ἀποδιδόασι, τό τε τῆς ἀρμονίας γένος ἐξευρεῖν φασι, καὶ τῶν ῥυθμῶν τόν τε προσοδιακὸν ἐν ᾧ ὁ τοῦ Ἀρέως νόμος, καὶ τὸν χορεῖον ᾧ πολλῶ κέχρηται ἐν τοῖς Μητρώοις· ἔνιοι δὲ καὶ τὸν βακχεῖον Ὀλυμπον οἶονται εὐρηκέναι. δηλοῖ δ' ἕκαστον τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει.

Plut. Mus. 33 οἶον Ὀλύμπῳ τὸ ἐναρμόνιον γένος ἐπὶ Φρυγίου τόνου τεθὲν παίῳνι ἐπιβάτῳ μιχθέν· τοῦτο γὰρ τῆς ἀρχῆς τὸ ἦθος ἐγέννησεν ἐπὶ τῷ τῆς Ἀθηνᾶς νόμῳ· προσληφθείσης γὰρ μελοποιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταληφθέντος τοῦ ῥυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου ἀντὶ παίῳνος, συνέστη τὸ Ὀλύμπου ἐναρμόνιον γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως ἔχοντες πασῶν τῶν ἀρμονιῶν ἐνίαις ἐχρήσαντο· οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας αὐτοῖς αἰτία γεγένηται· οὐδὲ δι' ἄγνοιαν οἱ περὶ Ὀλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει περιεῖλον τὴν πολυχорδίαν τε καὶ ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων πάντων. ὀλιγόχορδα<sup>1</sup> γὰρ ὄντα καὶ ἀπλᾶ διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὥς μηδένα δύνασθαι μιμήσασθαι τὸν Ὀλύμπου τρόπον, ὑστερίζειν δὲ τούτου τοὺς ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγιγνομένους.

<sup>1</sup> Volkmann : mss τρίχορδα

## LIFE OF OLYMPUS

have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (—υ), which is that of the Nome of Ares, and the Choree (υυυ) which occurs so frequently in the tunes used in the worship of Cybelè. The Bacchius (υ—) also is sometimes ascribed to him.<sup>1</sup> These statements are borne out by each of the ancient melodies.

Plutarch *On Music*: Take for instance the Enharmonic scale employed by Olympus with the Phrygian mode and the Epibatic Paeon,<sup>2</sup> the combination which gives its character to the opening of the Nome to Athena. Both melody and rhythm make their contribution, the metre being merely changed in a cunning way so as to become as it were trochaic instead of paeonic, and the effect is completed by the use of the Enharmonic scale of Olympus.

The Same: Moreover, although the ancient poets used only some of the 'modes,' they knew them all. It is not through ignorance that they confine themselves to employing so few strings,<sup>3</sup> or that composers like Olympus and Terpander and their followers denied themselves the use of many strings and the variety which that entails. This is clear both from the works of Olympus and Terpander and those of the composers who belong to the same school.\* Though they are quite simple and written only for a few strings, they so far excel the elaborate works written for many, that the style of Olympus remains inimitable and the exponents of the opposite principle have to take the second place.

<sup>1</sup> see also Plut. *Mus.* 10 (on Thaletas p. 37)      <sup>2</sup> perh. the '3rd Paeon' (υυ—υ) called *δρόμιος* or 'running' <sup>3</sup> or 'notes'; the Greek word is intended to include the stops of the flute; so also below

## LYRA GRAECA

Arist. *Pol.* 8. 5 [π. μουσικῆς]. τοῦτο δ' ἂν εἴη δῆλον, εἰ ποιοὶ τινες τὰ ἤθη γιγνόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὅτι γιγνόμεθα ποιοὶ τινες, φανερόν διὰ πολλῶν τῶν ἐτέρων, οὐχ ἥκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν. ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς, ὁ δ' ἐνθουσιασμός τοῦ περὶ τὴν ψυχὴν ἥθους πάθος ἐστίν.

Snid. Ὀλυμπος· Φρύξ, νεώτερος, αὐλητῆς γεγονὼς ἐπὶ Μίδου τοῦ Γορδίου.

Hesych. Ὀλύμπου νόμος· τῶν αὐλητικῶν τις.

Ar. *Eq.* 7 ΔΗ. ὦ κακόδαιμον, πῶς ἔχεις;

ΝΙ. κακῶς καθάπερ σύ.

ΔΗ. δεῦρο δὴ πρόσσελθ', ἵνα

ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

ΔΗ. ΝΙ. μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ.

Sch. ad loc. . . . ὁ δὲ Ὀλυμπος μουσικὸς ἦν, Μαρσύου μαθητῆς. ἔγραψε δὲ αὐλητικούς καὶ θρηνητικούς νόμους.

Vide Apollod. 1. 4. 2, Plut. *Mus.* 10, Eur. *I. A.* 577, Plat. *Symp.* 315 c, *Ion* 533 b, *Lams* 3. 677 b, *Min.* 318 b, Luc. *adv. ind.* 5, Strab. 10. 470, 12. 578,

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*Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, Chrysothemis, Philammon, Thamyras, Eumolpus, and Musaeus. Works ascribed to some of these were extant in antiquity. See,*

## LIFE OF OLYMPUS

Aristotle *Politics*: [on music]: This would be clear if we could show that music affects our characters. And we can, by many instances, notably that of the musical compositions of Olympus, which admittedly carry us away, an effect which is a condition of the character of the soul.

Suidas *Lexicon*: Olympus: A Phrygian, the younger of the name, a flute-player who flourished in the time of Midas <sup>1</sup> son of Gordias.

Hesychius *Glossary*: Nome of Olympus: One of the composers for the flute.

Aristophanes *Knights*:

DEMOSTHENES. My poor old mate, how d'ye feel?

NICIAS. Bad, as bad as you do.

DEM. Then come here, and

'let's pipe Olympus' nome of woe in concert.'

[*They hum a few bars.*]

Scholiast on the passage: Olympus was a musician, a pupil of Marsyas. He wrote dirge-nomes for the flute.

<sup>1</sup> died B.C. 693.

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Ael. *V. H.* 13. 20, Ov. *Met.* 6. 393, Plin. *N. H.* 36. 5. 4, Hyg. *F.* 165, 273, Paus. 10. 30. 9.

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for instance, *Hdt.* 4. 35, 7. 6, *Plato* *Crat.* 402 b, *Rep.* 364 e, *Arist.* *H.A.* 563 a 18, *Paus.* 1. 14. 3, 22. 7, 7. 21. 9, 9. 27. 2, 29. 7 f, 10. 7. 2, *Clem. Al. Str.* 1. 21. 131, *Procl. ap. Phot. Bibl.* 320; and vol. iii. p. 592.



## ΕΤΜΗΛΟΥ

### Βίος

Paus. 2. 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὔσα τῆς Ἀργείας ἀπὸ Κορίνθου τὸ ὄνομα ἔσχηκε. Διὸς δὲ εἶναι Κόρινθον οὐδένα οἶδα εἰπόντα πω σπουδῇ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμηλος δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, ὃς καὶ τὰ ἔπη λέγεται ποιῆσαι, φησὶν ἐν τῇ Κορινθία Συγγραφῇ, εἰ δὴ Εὐμήλου γε ἡ συγγραφὴ, Ἐφύραν Ὠκεανοῦ θυγατέρα οἰκῆσαι πρῶτον ἐν τῇ γῇ ταύτῃ . . .

Sch. Ap. Rh. 1. 146 [Αἰτωλὶς Ἀθήνη]. . . . Γλαύκου δὲ αὐτὴν τοῦ Σισύφου ἐκ πατρὸς ἐν Κορινθιακοῖς λέγει Εὐμηλος καὶ Παντειδυίας μητρός.

Sch. Pind. O. 13. 74 διδάσκει δὲ τοῦτο Εὐμηλὸς τις ποιητῆς ἱστορικός . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἡσιόδου μετέλλαξαν εἰς πεζὸν λόγον καὶ ὥς ἴδια ἐξήνεγκαν Εὐμηλὸς τε καὶ Ἀκουσίλαος οἱ ἱστοριογράφοι.

Ibid. 1. 151 ἀλλὰ καὶ ὁ τὴν Εὐρωπαϊὰν ποιήσας ἱστορεῖ τὸ ἐν Δελφοῖς ἄγαλμα Ἀπόλλωνος κίονα εἶναι διὰ τῶνδε . . .

Sch. Il. 6. 131 τῆς ἱστορίας πολλοὶ ἐμνήσθησαν, προηγουμένως δὲ ὁ τὴν Εὐρωπαϊὰν πεποιηκὼς Εὐμηλος.

Paus. 9. 5. 8 ὁ δὲ τὰ ἔπη τὰ ἐς Εὐρώπην ποιήσας φησὶν Ἀμφίονα χρήσασθαι λύρα πρῶτον Ἑρμοῦ διδάξαντος.

Ath. 7. 277 d . . . ὁ τὴν Τιτανομαχίαν ποιήσας,

## EUMELUS

### LIFE

Pausanias *Description of Greece*: The district of Corinth, which is part of the district of Argos, has its name from Corinthus, who to the best of my belief is seriously called a son of Zeus only by the local if loud authority of the inhabitants. Eumēlus son of Amphilytus of what is known as the house of the Bacchids, the reputed author of the epic poem (*Corinthiaca*), declares in the *Corinthian History*, if indeed his title to this is not false, that this country was first settled by Ephyra daughter of Oceanus . . .

Scholiast on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: . . . She is made the daughter of Sisyphus and Panteidua by Eumelus in the *Corinthiaca*.

Scholiast on Pindar: . . . We are told this by an historical poet called Eumelus.

Clement of Alexandria *Miscellanies*: What Hesiod wrote was put into prose and published as their own by the historians Eumelus and Acusilaüs.

The Same: Moreover the statue of Apollo at Delphi is shown to have been a pillar by the words of the poet of the *Europa* . . .

Scholiast on the *Iliad*: This account (of Dionysus) is given by many authors, but occurs first in Eumelus the poet of the *Europa*.

Pausanias *Description of Greece*: According to the author of the poem on Europa, the first player on the lyre was Amphion, who was taught by Hermes.

Athenaeus *Doctors at Dinner*: The poet of the

## LYRA GRAECA

εἴτ' Εὐμηλός ἐστιν ὁ Κορίνθιος ἢ Ἀρκτῖνος ἢ ὅστις δέποτε χαίρει ὀνομαζόμενος.

Euseb. Ol. 4. 4 Eumelus poeta qui *Bugoniam* composuit et *Eutropiam* cognoscebatur.

Clem. Al. *Str.* 1. 144 Εὐμηλος δὲ ὁ Κορίνθιος . . . ἐπιβεβληκέναι Ἀρχία τῷ Συρακούσας κτίσαντι.

Vide *Frag.* 1, Clem. Al. *Str.* 6. 264, Paus. 2. 3. 10, 2. 2, Apollod. 3. 8. 2, 9. 1, 11. 1, Sch. Ap. Rh. 2. 948, 3. 1371, 4. 1212, Tz. ad Lyc. 480, ad Hes. *Op.* 1.

## ΕΤΜΗΛΟΥ

### 1 Προσόδιον εἰς Δῆλον

Paus. 4. 4. 1 [π. Μεσσηνίων]· ἐπὶ δὲ φίντα τοῦ Σινβότα πρῶτον Μεσσήνιοι<sup>1</sup> τῷ Ἀπόλλωνι ἐς Δῆλον θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι. τὸ δὲ σφισιν ᾄσμα προσόδιον ἐς τὸν θεὸν ἐδίδαξεν Εὐμηλος· εἶναι τε ὡς ἀληθῶς Εὐμήλου νομίζεται μόνα τὰ ἐπη ταῦτα.

Ibid. 4. 33. 3 [π. Ἰθώμης]· ἄγουσι δὲ (Μεσσήνιοι) καὶ ἐορτὴν ἐπέτειον Ἰθωμαῖα· τὸ ὅτε ἀρχαῖον καὶ ἀγῶνα ἐτίθεσαν μουσικῆς· τεκμαίρεσθαι δὲ ἐστὶν ἄλλοις τε καὶ Εὐμήλου τοῖς ἔπεσιν. ἐποίησε γοῦν καὶ τὰδε ἐν τῷ προσοδίῳ τῷ ἐς Δῆλον·

τῷ γὰρ Ἰθωμάτα καταθύμιος ἔπλετο Μοῖσα  
ἀ καθαρὰν <κίθαριν> καὶ ἐλεύθερα σάμβαλ'  
ἔχοισα.<sup>2</sup>

### 2

Ibid. 5. 19. 10 [π. λάρνακος τῆς Κυψέλου]· τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν που καὶ ἄλλος τις ἂν εἴη πεποιηκώς, τῆς δὲ ὑπονοίας ἐς Εὐμηλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἔνεκα καὶ τοῦ προσοδίου μάλιστα δ' ἐποίησεν ἐς Δῆλον.

<sup>1</sup> mss insert τότε

<sup>2</sup> B: mss ἀ καθαρὰ καὶ

<sup>1</sup> traditional date 734 or 757

<sup>2</sup> cf. Ibid. 2. 1. 1: ref. to

## EUMELUS

*Titanomachy*, Eumelus of Corinth, Arctinus, or whoever the good man may be . . .

Eusebius *Chronicle*: Fourth year of the Fourth Olympiad (B.C. 761): Flourished Eumelus, the poet of the *Bugonia* and the *Europia*.

Clement of Alexandria *Miscellanies*: Eumelus of Corinth . . . was contemporary with Archias the founder of Syracuse.<sup>1</sup>

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p. 23, Laur. Lyd. *Mens.* 4. 48, and for fragments of these epics Kinkel *Épic. Gr. Frag.* p. 185.

## EUMELUS

### 1 PROCESSIONAL TO DELOS

Pausanias *Description of Greece* [on Messenia]: In the reign of Phintias son of Sybotas the Messenians first sent a sacrifice and a male chorus to Apollo at Delos. Their trainer in the processional song to the God was Eumēlus, and the epic lines they sang are believed to be the only genuine work of Eumelus now extant.

The Same [on Ithōmē]: The Messenians hold a yearly festival (of Zeus Ithomatas) called the Ithomaea. In ancient times they had a musical contest too, as is testified, among other things, by the lines of Eumelus, who wrote in his *Processional to Delos*:

For he of Ithome taketh delight in a Muse that hath a pure lyre and weareth the sandals of freedom.<sup>2</sup>

### 2

The Same [on the Chest of Cypselus]: The inscriptions upon the chest may, of course, be the work of some other man, but my impressions on the whole point to Eumelus of Corinth, particularly in view of his *Processional to Delos*.<sup>3</sup>

Messenia's struggles with Sparta c. 725?  
against P.'s view

<sup>3</sup> the dates are

## ΤΕΡΠΑΝΔΡΟΥ

### Βίος

Ath. 14. 635 d ἀγνοεῖ δ' ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἐστὶν ὄργανον ἢ μάγαδις σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον ἀντίφθογγον εὐρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τὸν βάρβιτον (*fr.* 125). 'Τὸν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὖρε, | πρῶτος ἐν δείπνοισι Λυδῶν | ψαλμὸν ἀντίφθογγον ὑψηλᾶς ἀκουῶν πηκτίδος.' πηκτὶς δὲ καὶ μάγαδις ταυτόν . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾷ, ὡς Ἑλλάνικος ἱστορεῖ ἐν τε τοῖς ἐμμέτροις Καρνεονίκαις καὶ τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνείων κατὰ τὴν ἕκτην καὶ εἰκοστὴν Ὀλυμπιάδα, ὡς Σωσίβιος φησιν ἐν τῷ Περὶ Χρόνων. Ἱερώνυμος δ' ἐν τῷ Περὶ Κιθαρῳδῶν, ὅπερ ἐστὶ πέμπτον Περὶ Ποιητῶν, κατὰ Λυκούργου τὸν νομοθέτην τὸν Τέρπανδρόν φησι γενέσθαι, ὃς ὑπὸ πάντων συμφώνως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἥλειου τὴν πρώτην ἀριθμηθεῖσαν τῶν Ὀλυμπίων θέσιν διαθεῖναι.

Mar. Par. 34 ἀφ' οὗ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους . . .<sup>1</sup> καὶ τὴν ἔμπροσθε

<sup>1</sup> for the gap of about 30 letters (partly filled by Selden's transcript) see Jacoby *Marm. Par.*

## TERPANDER

### LIFE

*Athenaeus Doctors at Dinner*: When Poseidonius says this, he does not realise that the *magadis* is an ancient instrument, because Pindar plainly states that Terpander invented the *barbitos* or lyre to respond<sup>1</sup> to the Lydian *pectis* or lute, in the words 'Which Lesbian Terpander invented of old to vibrate in answer to the low-pitched lute at the feasts of the Lydians;' and the *pectis* and the *magadis* are the same . . . It is clear that Terpander was earlier than Anacreon from the following considerations. According to Hellanicus both in his metrical and in his formal lists of Victors at the Carneian Festival, the first recorded name is Terpander's; and we know from Sosibius' *Chronology* that the festival was founded in the 26th Olympiad (B.C. 676-673), while Hieronymus' tract *On Singers to the Lyre*, which forms the fifth Book of his *Treatise on the Poets*, assigns him to the time of the lawgiver Lycurgus, who is admitted on all hands to have arranged with Iphitus of Elis the first Olympic Games reckoned in the list (B.C. 776).

*Parian Chronicle*: From the time when the Lesbian Terpander son of Derdenes . . . the 'nomos' . . .

<sup>1</sup> *i. e.* to accompany it an octave higher? (*ὑψίστη* lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')

## LYRA GRAECA

μουσικὴν μετέστησεν ἔτη ΗΗΗ| $\square$ |ΔΔΔΙ ἄρχοντος  
Ἀθήνησιν Δρωπίδου.

Eus.: Ol. 33. 2: Terpander citharoedus insignis habetur.

Tim. Pers. 234 πρῶτος ποικιλόμουσον Ὀρ-  
φεὺς χέλυν ἐτέκνωσεν  
υἱὸς Καλλιόπας Πιερίας ἔπι.  
Τέρπανδρος δ' ἐπὶ τῷ δέκα  
ζεῦξε μούσαν ἐν ὧδαϊς·  
Λέσβος δ' Αἰολία νιν Ἀν-  
τίσσα γείνατο κλεινόν·  
νῦν δὲ Τιμόθεος μέτροις  
ῥυθμοῖς τ' ἐνδεκακρουμάτοις  
κίθαριν ἐξανατέλλει.

Arist. Probl 19. 32 διὰ τί διὰ πασῶν καλεῖται  
ἄλλ' οὐ κατὰ τὸν ἀριθμὸν δι' ὀκτώ, ὥσπερ καὶ  
διὰ τεττάρων καὶ διὰ πέντε; ἢ ὅτι ἑπτὰ ἦσαν αἱ  
χορδαὶ τὸ ἀρχαῖον, εἴτ' ἐξελὼν τὴν τρίτην Τέρπαν-  
δρος τὴν νήτην προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη  
διὰ πασῶν ἄλλ' οὐ δι' ὀκτώ δι' ἑπτὰ γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἱστορήσαντες τὰ τοιαῦτα  
Τερπάνδρῳ μὲν τὴν τε Δῶριον νήτην προσετί-  
θεσαν, οὐ χρησαμένων αὐτῇ τῶν ἔμπροσθεν κατὰ  
τὸ μέλος.

Ibid. 30 [π. Τιμοθέου]· οὗτος γὰρ ἑπταφθόγγου  
τῆς λύρας ὑπαρχούσης ἕως εἰς Ἀριστοκλείδην,  
τὸν Τερπάνδρειον τόνον<sup>1</sup> διέρριψεν εἰς πλείονας  
φθόγγους.<sup>2</sup>

Suid. Τέρπανδρος· Ἀρναῖος, ἢ Λέσβιος ἀπὸ  
Ἀντίσσης, ἢ Κυμαῖος· οἱ δὲ καὶ ἀπόγονον  
Ἡσιόδου ἀνέγραψαν· ἄλλοι δὲ Ὀμήρου, Βοίου

## LIFE OF TERPANDER

and changed the style of music 381 years, in the archonship of Dropides at Athens (B.C. 645).

Eusebius *Chronicle*: Olympiad 33. 2 (B.C. 647)  
 Flourished Terpander the singer to the lyre.

Timotheus *Persae*: In the beginning did Orpheus son of Calliopè beget the motley-musicked shell on Mount Pieria, and after him came the famous Terpander, born of Aeolian Lesbos at Antissa, and yoked the Muse unto poems ten. And lo! now Timotheus giveth the lyre new life with times and measures of eleven strings.

Aristotle *Problems*: Why is the octave described as *diapason* or 'at an interval of all,' rather than numerically 'at an interval of eight,' as we say 'at an interval of four' or 'of five'? 'Is it because the strings were in old times seven, and Terpander removed the 'third' when he added the *netè* or 'highest,' thus keeping the total seven and not increasing it to eight?'<sup>1</sup>

Plutarch *on Music*: The musical historians attributed the Dorian *nete* or octave-note to Terpander, musicians before him not having employed it.

The Same [on Timotheus]: Down to the time of Aristocleides the lyre had had seven strings. Timotheus divided the Terpendrean mode into a greater number of notes.<sup>2</sup>

Suidas *Lexicon*: Terpander: Various described as of Arnè, a Lesbian of Antissa, and of Cymè<sup>3</sup>; according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

<sup>1</sup> cf. *fr.* 5      <sup>2</sup> the reading is doubtful      <sup>3</sup> Diodorus in Tzetzes *Chil.* 1. 16 calls him a Methymnaean

<sup>1</sup> Westphal -E: mss *ἕως εἰς Τέρπανδρον τὸν Ἀντισσαῖον*  
<sup>2</sup> cf. *fr.* 5



## LYRA GRAECA

λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εὐρυφῶντος, τοῦ Ὀμήρου· λυρικός, ὃς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἔγραψεν, εἰ καὶ τινες Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. Mus. 18.

Ibid. 3 Ἡρακλείδης δ' ἐν τῇ Συναγωγῇ τῶν ἐν Μουσικῇ τὴν κιθαρῳδίαν καὶ τὴν κιθαρῳδικὴν ποίησιν πρῶτόν φησιν Ἀμφίονα ἐπινοῆσαι τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδάξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυῶνι ἀποκειμένης, δι' ἧς τὰς τε ἱερείας τὰς ἐν Ἀργεὶ καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει. κατὰ δὲ τὴν αὐτὴν ἡλικίαν καὶ Δίον . . . λέγει καὶ Ἀνθην . . . καὶ Πίερον . . . ἄλλὰ καὶ Φιλάμμωνα . . . Θάμυριν δὲ . . . καὶ Δημόδοκον . . . καὶ Φῆμιον . . . οὐ λελυμένην δ' εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν, οἱ ποιοῦντες ἔπη, τούτοις μέλη περιετίθεσαν· καὶ γὰρ τὸν Τέρπανδρον ἔφη κιθαρῳδικῶν ποιητὴν ὄντα νόμων, κατὰ νόμον<sup>1</sup> ἕκαστον τοῖς ἔπεσι τοῖς ἑαυτοῦ καὶ τοῖς Ὀμήρου μέλη περιτιθέντα ᾄδειν ἐν τοῖς ἀγῶσιν· ἀποφῆναι δὲ τοῦτον λέγει ὀνόματα πρῶτον τοὺς κιθαρῳδικοὺς νόμοις· ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὀνησίκρατες, αὐλῳδικοὶ ἦσαν . . . οἱ δὲ τῆς κιθαρῳδίας νόμοι πρότερον πολλῷ χρόνῳ τῶν αὐλῳδικῶν κατεστάθησαν ἐπὶ Τερ-

## LIFE OF TERPANDER

Homer—Euryphon—Boeus of Phocis—Terpander; a lyric poet who invented the lyre of seven strings and, *pace* those who ascribe this to Philammon, was the first writer of lyric ‘nomes.’

Plutarch *on Music* [see on Olympus p. 8].

The Same: According to Heracleides’ *Collections on the Musicians*, the art of singing to the lyre and the kind of poetry which belongs to it were the invention of Amphion son of Zeus and Antiopè, who presumably was taught by his father. His authority is the register preserved at Sicyon, from which he derives his lists of the priestesses at Argos, the poets, and the musicians. Of the same generation, according to him, were Linus . . . , Anthes . . . , Pierus . . . , Philammon . . . , Thamyras . . . , Demodocus . . . , and Phemius. . . . These poets’ writings were not in prose, but resembled those of Stesichorus and the old lyric poets who wrote epic lines and set them to music. Even Terpander, he declares, whose *forte* was the citharoedic or lyre-sung nome, and to whom he ascribes the naming of these nomes, in every one of them set his own and Homer’s epic lines to music for singing at the Games. In the same way Clonas, the first composer of flute-sung nomes and the originator of processional songs, used elegiac and epic verse. . . . The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are these. . . . The lyre-sung nomes, which were established much earlier, namely in the time

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<sup>1</sup> Β προοίμιον

## LYRA GRAECA

πάνδρου· ἐκείνος γοῦν τοὺς κιθαρωδικούς πρῶτος<sup>1</sup> ὠνόμασε, Βοιωτίον τινα καὶ Αἰόλιον Τροχαῖόν τε καὶ Ὅξυν Κηπίωνά τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραοίδιον. πεποιήται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρωδικὰ ἐν ἔπεσιν. ὅτι δ' οἱ κιθαρωδικοὶ νόμοι οἱ πάλαι ἐξ ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρῶτους νόμους ἐν ἔπεσι διαμιγνύων διθυραμβικὴν λέξιν ἦδεν, ὅπως μὴ εὐθύς φανῇ παρανομῶν εἰς τὴν ἀρχαίαν μουσικὴν. ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαρωδικὴν ὁ Τέρπανδρος διενηνοχέαι· τὰ Πύθια γὰρ τετράκις ἐξῆς νενικηκῶς ἀναγέγραπται. καὶ τοῖς χρόνοις δὲ σφόδρα παλαιός ἐστι· πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν συγγράμματί τινι, τῷ Περὶ τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν· φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτους ποιήσαντας αὐλητικὴν.<sup>2</sup>

Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς τοὺς Ἑλληνας κομίσαι, ἐτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· Ὡταγιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἶτ' Ὀλυμπον ἐξηλωκέναι δὲ τὸν Τέρπανδρον Ὀμήρου μὲν τὰ ἔπη, Ὀρφῆως δὲ τὰ μέλη. ὁ δ' Ὀρφεὺς οὐδένα φαίνεται μεμιμημένος· . . . τινὰς δὲ τῶν νόμων τῶν κιθαρωδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φιλήμμωνά φασι τὸν ἀρχαῖον τὸν Δελφὸν συστήσασθαι.

τὸ δ' ὅλον ἢ μὲν κατὰ Τέρπανδρον κιθαρωδία καὶ μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἀπλῇ τις οὔσα διετελεῖ· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτω

## LIFE OF TERPANDER

of Terpander, were first named by him, and were these: Boeotian, Aeolian, Trochaic, High-pitched, Cepion, Terpandrian, and Four-song. Terpander also wrote lyric Preludes in epic metre; and it becomes clear that the ancient lyre-sung nomes were composed of epic lines, if we consider that Timotheus, when he employed the dithyrambic style, interspersed his earlier nomes with them, in order to avoid the appearance of breaking the rules of the ancient music. There is reason to believe that Terpander was supreme in the art of the lyre-song. It is recorded that he won the prize at the Pythian Games four times running; and the period at which he lived must have been very early, because Glaucus the Italian in his *History of the Ancient Poets and Musicians* puts him before Archilochus, making him only a very little later than the first composers for the flute.

Alexander, in his *Collections on Phrygia*, declares that instrumental music was introduced into Greece by Olympus, and also by the Idaean Dactyls or Priests of Cybelè, and that while the first flute-player was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus, Terpander (the lyrist) emulated in his verse Homer and in his music Orpheus, who appears to have been entirely original. . . . It is said that some of the citharoedic or lyre-sung nomes thought to be the work of Terpander were really composed by the ancient Delphian composer Philammon.

In fine, lyric song continued from Terpander's time to that of Phrynis to be wholly simple. Poets were not permitted in those days to compose for the lyre

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<sup>1</sup> mss πρότερος

<sup>2</sup> Westphal: mss αὐλοδία

## LYRA GRAECA

ποιεῖσθαι τὰς κιθαρωδίας ὡς νῦν οὐδὲ μεταφέρειν τὰς ἀρμονίας καὶ τοὺς ῥυθμούς· ἐν γὰρ τοῖς νόμοις ἐκάστῳ διετῆρουν τὴν οἰκείαν τάσιν· διὸ καὶ ταύτην ἐπωνυμίαν εἶχον· νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἐξῆν παραβῆναι ὡς ἐβούλοντο<sup>1</sup> καθ' ἕκαστον νενομισμένον εἶδος τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἐξέβαινον εὐθύς ἐπὶ τε τὴν Ὀμήρου καὶ τῶν ἄλλων ποιήσιν· δῆλον δὲ τοῦτ' ἐστὶ διὰ τῶν Τερπάνδρου προοιμίων. ἐποιήθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωνα τὸν Τερπάνδρου μαθητὴν· ἐκλήθη δ' Ἀσιάς διὰ τὸ κεχρῆσθαι τοὺς Λεσβίους αὐτῇ κιθαρωδοὺς πρὸς τῇ Ἀσίᾳ κατοικοῦντας. τελευταῖον δὲ Περίκλειτον φασὶ κιθαρωδὸν νικῆσαι ἐν Λακεδαιμόνι Κάρνεια τὸ γένος ὄντα Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις τὸ συνεχές τῆς κατὰ τὴν κιθαρωδίαν διαδοχῆς.

Suid. νόμος· ὁ κιθαρωδικὸς τρόπος τῆς μελωδίας, ἀρμονίαν ἔχων τακτὴν καὶ ῥυθμὸν ὠρισμένον. ἦσαν δὲ ἐπτὰ οἱ ὑπὸ Τερπάνδρου· ὧν εἰς ὄρθιος, τετραοῖδιος,<sup>2</sup> ὀξύς.

Ibid. Μόσχος· . . . τὸ δὲ Βοιωτικὸν οὕτω καλούμενον εὗρε Τέρπανδρος, ὥσπερ καὶ τὸ Φρύγιον.

Ibid. ὄρθιον νόμον καὶ τροχαῖον· τοὺς δύο νόμους ἀπὸ τῶν ῥυθμῶν ὠνόμασε Τέρπανδρος. ἀνατετάμενοι ἦσαν καὶ εὐτονοὶ . . .

Plut. Mus. 28 ἔτι δέ, καθάπερ Πίνδαρός φησι, καὶ τῶν σκολιῶν μελῶν Τέρπανδρος εὐρετὴς ἦν.

<sup>1</sup> Westphal: mss ὡς βούλονται after θεοὺς    <sup>2</sup> mss τετράδιος

## LIFE OF TERPANDER

as they do now with frequent change of mode or rhythm. They maintained in the *nomes* the scale proper to each, which indeed is the reason of that name, these compositions being called '*nomes*' or '*laws*' because it was not permitted to go beyond the proper scale. As soon as the performer had done his duty by the Gods, he passed on to the poetry of Homer and other poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander; and it was called '*Asian*' because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

Suidas *Lexicon*: *Nome*: The lyric style of song-music composed according to strict rules of mode and rhythm. There were seven *nomes* composed by Terpander, the Orthian, the Four-song, the High-pitched . . .<sup>1</sup>

The Same: The Boeotian (tune), as it is called, and the Phrygian were invented by Terpander.

The Same: Orthian and Trochaic *Nomes*: The two *nomes* so called from their rhythms by Terpander. They were high-pitched and of a vigorous character . . .

Plutarch *on Music*: Further, Pindar tells us that Terpander was the inventor of *solia* or drinking-songs.

<sup>1</sup> the list is incomplete, and the High-pitched was probably identical with the Orthian; cf. also Suid. and Hesych. s. ὀρθίος νόμος, Hdt. 1. 24

## LYRA GRAECA

Plut. *Mus.* 12 ἔστι δέ τις καὶ περὶ τῶν ῥυθμῶν λόγος· γένη γάρ τινα καὶ εἶδη ῥυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ μελοποιῶν τε καὶ ῥυθμοποιῶν.<sup>1</sup> πρώτη<sup>2</sup> μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγε· Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου καινῷ<sup>3</sup> ἐχρήσατο, καὶ αὐτὸς μέντοι ἐχόμενος τοῦ καλοῦ τύπου.

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται.

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἔστι· Τέρπανδρον δ' ἄν τις παραλίβοι τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιν καταλύσαντα.

Ael. *V.H.* 12. 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἶχον· ἔμελε γὰρ αὐτοῖς γυμνασίῳν καὶ ὄπλων· εἰ δέ ποτε ἐδείθησαν τῆς ἐκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παραφρονήσαντες ἢ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἄνδρας οἷον ἰατροὺς ἢ καθαρτὰς κατὰ πυθόχρηστον. μετεπέμψαντό γε μὴν Τέρπανδρον καὶ Θάλητα καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἀλκμᾶνα.<sup>4</sup>

Suid. μετὰ Λέσβιον ᾠδὸν παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακεδαιμόνιοι τοὺς Λεσβίους κιθαρῳδοὺς πρώτους προσεκαλοῦντο. ἀκαταστατούσης γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τὸν Λέσβιον ᾠδὸν μεταπέμπεσθαι· οἱ δ' ἐξ Ἀντίσσης Τέρπανδρον ἐφ'

## LIFE OF TERPANDER

Plutarch on *Music*: Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpandrian. Polymnastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style . . .

The Same: The first establishment of music at Sparta was due to Terpander.

The Same: Many circumstances could be cited to show that good music has been a matter for concern to the best-regulated states, and not least among these the quelling of a sedition at Sparta by Terpander.

Aelian *Historical Miscellanes*: The Spartans, whose bent was for bodily exercises and feats of arms, had no skill in music. Yet if ever they required the aid of the Muses on occasion of general sickness of body or mind or any like public affliction, their custom was to send for foreigners, at the bidding of the Delphic oracle, to act as healers or purifiers. For instance they summoned Terpander, Thales, Tyrtaeus, Nymphacus of Cydonia, and Alcman.\*

Suidas *Lexicon*: Next to the poet of Lesbos: Said proverbially of persons who come off second best. The singers to the lyre first called in by the Spartans were of Lesbos. When their city was torn by faction there was an oracle delivered that they should fetch the poet of Lesbos, and accordingly they sent for Terpander of Antissa, who was living in exile at

<sup>1</sup> mss μελοποιῶν τε καὶ ῥυθμοποιῶν

<sup>2</sup> E. Westphal: mss accus. and καὶ ᾤ  
Mus. xx (on Stes. 71)

<sup>3</sup> mss προτέρα

<sup>4</sup> cf. Philod.



αἵματι φεύγοντα μεταπεμψάμενοι ἤκουον αὐτοῦ ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν.—ὅτι οἱ Λακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν. εἵποτε οὖν μετὰ ταῦτα μουσικοῦ τινος ἤκουον οἱ Λακεδαιμόνιοι, ἔλεγον ‘Μετὰ Λέσβιον ᾠδόν.’ <μέμνηται τῆς παροιμίας ταύτης Κρατῖνος ἐν Χείρωνι.><sup>1</sup>

Ael. Dion. ap. Eust. *Il.* 1. 129 καὶ Ἀριστοτέλης ἐν τῇ Λακεδαιμονίων Πολιτείᾳ τὸ ‘Μετὰ Λέσβιον ᾠδόν’ τὸν Τέρπανδρόν φησι δηλοῦν, ἐκαλοῦντο δέ φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ἀπόγονοι αὐτοῦ, εἶτα εἴ τις ἄλλος παρείη Λέσβιος, εἰθ’ οὕτως οἱ λοιποὶ μετὰ Λέσβιον ᾠδόν, τὸν ἀπλῶς δηλαδὴ Λέσβιον.

*Anth. Pal.* 9. 488 Τρυφῶνος εἰς Τέρπην κιθαρωδὸν . . .

Τέρπης εὐφόρμιγγα κρέκων σκιάδεσσιν αἰοιδὰν  
κάτθαν’ ἀνοστήσας ἐν Λακεδαιμονίαις,  
οὐκ ἄορι πληγεῖς οὐδ’ ἐν βέλει ἀλλ’ ἐνὶ σύκῳ  
χείλεα. φεῦ προφάσεων οὐκ ἀπορεῖ θάνατος.

*Plut. Lyc.* 28 διὸ καὶ φασιν ὕστερον ἐν τῇ Θηβαίων εἰς τὴν Λακωνικὴν στρατείᾳ τοὺς ἀλίσκομένους Εἰλῶτας κελευομένους ἄδειν τὰ Τέρπανδρον καὶ Ἀλκμᾶνος καὶ Σπένδοντος τοῦ Λάκωνος παραιτεῖσθαι φάσκοντας οὐκ ἐθέλειν τοὺς δεσποσύνους.

Vide *Clem. Al. Str.* 1. 16. 78, *Plut. Mus.* 28, *Themist. Or.* 26. 316, *Eucl. Intr. Harm.* 19, *Philod. Mus.* 30, *Procl. Chrest.* 320a. 33, *Poll.* 4. 66.

<sup>1</sup> Zenobius

## LIFE OF TERPANDER

Sparta because of a murder, and listening to his music at their public dinners, ceased their factious strife. Another account is this: The Spartans at a time of internecine struggles sent to Lesbos for the musician Terpander, who restored harmony to their minds and put an end to the strife of parties; and so whenever after that time the Spartans listened to a musician, the saying went 'Next to the poet of Lesbos.' This proverb is mentioned by Cratinus in his *Cheiron*.

Aelius Dionysius quoted by Eustathius: Aristotle in his *Constitution of Sparta* declares that in the saying 'Next to the poet of Lesbos' the reference is to Terpander, and it is said that the Spartans used to summon to take his place of honour<sup>1</sup> first his descendants, then any Lesbian poet present, and the rest as they came, 'after the poet of Lesbos,' that is after any poet that came from Lesbos.

Palatine Anthology: Tryphon on the lyrist Terpes<sup>2</sup> . . . :

When in the Spartan Place of Meeting Terpes was singing a song to the thrumming of his sweet lyre, he perished never to return, not by a sword, nor yet an arrow, but by the casting of a fig between his lips. Alas! Death suffers from no lack of pretexts.

Plutarch *Life of Lycurgus*: Thus it is said that later during the Theban invasion of Laconia the Helot prisoners refused to sing at the bidding of their captors the songs of Terpander or Alcman or Spondon the Laconian, on the plea that their masters never allowed it.

<sup>1</sup> Hesych. s. μετὰ Λέσβ. 'called first before the judges of the musical contests' <sup>2</sup> apparently an abbreviation of Terpander, cf. Suid. s. γλυκὺ μέλι

# LYRA GRAECA

## ΤΕΡΠΙΑΝΔΡΟΥ

### 1 εἰς Δία

Clem. Al. *Str.* 6. 784 ἡ τοίνυν ἁρμονία τοῦ βαρβάρου ψαλτηρίου, τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑποδείγμα Τερπάνδρῳ μάλιστα γίνεται πρὸς ἁρμονίαν τὴν Δώριον ὑμνοῦντι τὸν Δία ὧδέ πως·

Ζεῦ, πάντων ἀρχά,  
πάντων ἀγῆτορ,  
Ζεῦ, σοὶ πέμπω  
ταύταν ὕμνων ἀρχάν.<sup>1</sup>

### 2 εἰς Ἀπόλλωνα

Suid. ἀμφιανακτίζειν· ἄδειν τὸν Τερπάνδρου νόμον τὸν καλούμενον ὕρθιον, οὗ τὸ προοίμιον ταύτην τὴν ἀρχὴν εἶχεν·

Ἀμφί μοι αὖτε Φάναχθ' ἐκατήβολον ἄειδ', ὦ  
φρήν.<sup>2</sup>

### 3 εἰς Ἀπόλλωνα καὶ Μούσας

Keil *An. Gram.* 6. 6 [π. σπονδείου]· σπονδεῖος δ' ἐκλήθη ἀπὸ τοῦ ῥυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυλομένου τε καὶ ἐπαδομένου, οἶον·

Σπένδωμεν ταῖς Μνάμας  
παισὶν Μώσαις  
καὶ τῷ Μωσάρχω  
Λατοῦς υἱεῖ.

<sup>1</sup> ἀγῆτορ : mss ἀγήτωρ ἀγήτωρ    <sup>2</sup> αὖτε Herm : mss αὖτις, αὐτόν, αὖ τὸν    ἄειδ' ὦ Crus : mss ἀδέτω, ἀειδέτω, ἀοιδέτω

## TERPANDER

## TERPANDER

### 1 To ZEUS

Clement of Alexandria *Miscellanies*: So the mode or scale of the barbarian psaltery (of David), displaying solemnity as it does and being very ancient, furnishes an example or foreshadowing of Terpander thus singing the praise of Zeus in the Dorian mode:

Zeus, the beginning of all, the leader of all;  
Zeus, to thee I bring this gift for a beginning of hymns.<sup>1</sup>

### 2 To APOLLO

Suidas *Lexicon*: ἀμφιανὰ κτίζειν: to sing the Nome of Terpander called the Orthian or High-pitched, of which the prelude begins:

Of the Far-flinging Lord come sing me, O my soul.<sup>2</sup>

### 3<sup>3</sup> To APOLLO AND THE MUSES

Keil *Grammatical Extracts* [on the Spondee]: This rhythm is so called from that of the songs sung to the flute at σπονδαί or 'libations,' such as:

Let us pour to the Daughters of Memory and  
their Lord the Son of Leto.

<sup>1</sup> the solemnity is partly due to the absence of short syllables if the words are really T.'s the meaning of 'all' is prob. not cosmogonic cf. Ars. 261; Apostol. 3. 29 c <sup>2</sup> cf. Suid. ad loc. Sch. Ar. *Nub.* 595 (ἐκ τῶν Τερπάνδρου προσομιῶν), Hesych. ἀμφὶ ἄνακτα· ἀρχὴ κιθαρωδικοῦ νόμου <sup>3</sup> ascription doubtful

## LYRA GRAECA

### 4 εἰς Διοσκούρους

Dion. Hal. *Compr.* 17 [π. ῥυθμῶν]· ὁ δ' ἐξ ἅπασων μακρῶν, μολοττὸν δ' αὐτὸν οἱ μ. τρικοὶ καλοῦσιν. ὑψηλὸς τε καὶ ἀξιωματικὸς ἔστι καὶ διαβεβηκῶς ἐπὶ πολὺ· παρρηδεῖγμα δὲ αὐτοῦ τοιόνδε·

Ω Ζηνὸς καὶ Λήδας κάλλιστοι σωτῆρες

### 5

Strab. 13. 618 [π. Μηθύμνης]· οὗτος μὲν οὖν (ὁ Ἀρίων) κιθα φδός· καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην γεγονέναι φασὶν καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀντὶ τῆς τετραχόρδου λύρας ἑπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεσιν εἰς αὐτὸν λέγεται·

ἡμεῖς τοι τετράγηρυν ἀποστέρξαντες ἀοιδὰν<sup>1</sup>  
ἐπτατόνῳ φόρμιγγι νεοὺς κελαδήσομεν ὕμνους.

### 6

Plut. *Lycurg.* 21 ὅλως δὲ ἂν τις ἐπιστήσας τοῖς Λακωνικοῖς ποιήμασιν ὧν ἔτι καθ' ἡμᾶς ἔνια διεσώθη,<sup>2</sup> καὶ τοὺς ἐμβατηρίους ῥυθμοὺς ἀναλαβὼν οἷς ἐχρῶντο πρὸς τὸν αὐλὸν ἐπάγοντες τοῖς πολεμίοις, οὐ κακῶς ἡγήσαιο καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον τὴν ἀνδρείαν τῇ μουσικῇ συνάπτειν. ὁ μὲν γὰρ οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων·

ἔνθ' αἰχμὰ τε νέων θάλλει καὶ Μῶσα λίγεια  
καὶ Δίκα εὐρυάγυια καλῶν ἐπιτάρροθος ἔργων.

### 7

Joh. Lyd. *Mens.* 72 Τέρπανδρός γε μὴν ὁ Λέσβιος Νύσσαν λέγει τετιθηνηκέναι τὸν Διόνυσον τὸν ὑπὸ τινῶν Σαβάξιον ὀνομαζόμενον, ἐκ Διὸς καὶ Περσεφόνης γενόμενον, εἴτα ὑπὸ τῶν Τιτάνων σπαραχθέντα.

<sup>1</sup> so Eucl.: Strab. σοὶ δ' ἡμεῖς and ἀποστρέψ.  
διεσώζετο

<sup>2</sup> mss

## TERPANDER

### 4<sup>1</sup> TO THE DIOSCUR<sup>1</sup>

Dionysius of Halicarnassus *Composition* [on rhythms]: The rhythm which consists entirely of long syllables—called *molossus* by the writers on metre—is elevated and dignified and takes long strides; and this is an example of it:

O [Sons] of Zeus and Leda, saviours most beautiful.

### 5

Strabo *Geography* [on Methymna]: Arion was a singer to the lyre; and according to tradition the same branch of music had an exponent in a native of the same island, Terpander, who was the first to use a lyre with seven strings instead of four, as is recorded in the epic lines ascribed to him:

To thee we will play new hymns upon a lyre of seven strings, and will love the four-voiced lay no more.<sup>2</sup>

### 6

Plutarch *Life of Lycurgus*: Indeed if the reader will consider the Laconian poetry of which some is still extant and the march-rhythms the Spartans used to the tune of the flute when they went into battle, he will conclude that both Terpander and Pindar have good reason to connect valour with music as the former does where he says of Sparta:

Where bloom both the spear of the young men  
and the clear sweet Muse, and eke that aider  
unto noble deeds, Justice that goeth in broad  
streets . . .<sup>3</sup>

### 7

Johannes Lydus *On the Months*: According to Terpander of Lesbos, Dionysus, who is sometimes called Sabazius, was nursed by Nyssa; he was the son of Zeus and Persephone and was eventually torn in pieces by the Titans.<sup>4</sup>

<sup>1</sup> ascription doubtful    <sup>2</sup> cf. Eucl. *Intr. Harm.* 19, Cram. *A.P.* 1. 56. 10, Clem. *Al. Str.* 6. 814, Poll. 4. 66    <sup>3</sup> cf. Arr. *Tact. fin.*    <sup>4</sup> cf. *Inscr. Theatr. Dion. Keil Philol.* 23. 608

## ΘΑΛΗΤΑ ἢ ΘΑΛΗΤΟΣ

Βίος

Diog. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαῖ, καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὀμωνύμοις, πέντε. ὧν . . . τρίτος ἀρχαῖος πάνυ κατὰ Ἡσίοδον καὶ Ὀμηρον καὶ Λυκοῦργον.

Plut. *Lyc.* 4 ἓνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλία πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεποιημένον, ἔργῳ δὲ ἅπερ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον. λόγοι γὰρ ἦσαν αἱ ᾠδαὶ πρὸς εὐπείθειαν καὶ ὁμονοίαν ἀνακλητικοὶ διὰ μελῶν ἅμα καὶ ῥυθμῶν πολὺ τὸ κόσμιον ἐχόντων καὶ καταστατικόν . . .

Eph. ap. Str. 10. 48 [π. Κρητῶν]· ὥς δ' αὐτῶς καὶ τοῖς ῥυθμοῖς Κρητικοῖς χρῆσθαι κατὰ τὰς ᾠδὰς συντονωτάτοις οὖσιν, οὓς Θάλητα ἀνευρεῖν, ᾧ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας ᾠδὰς ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλῆτα δ' εἶναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Ael. *V.H.* 12. 50

Plut. *Mus.* 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

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<sup>1</sup> cf. Strabo 10. 482

## THALETAS OR THALES

### LIFE

Diogenes Laertius *Life of Thales the Philosopher*: According to Demetrius of Magnesia in his *Men of the Same Name*, there have been five others of this name, of whom . . . the third belongs to very ancient times, namely those of Hesiod, Homer, and Lycurgus.<sup>1</sup>

Plutarch *Life of Lycurgus*: One of the men who had a name in Crete for wisdom and statesmanship Lycurgus prevailed on by favour and friendship to go to Sparta. This was Thales, who was ostensibly a composer of songs for the lyre but did the work of a lawgiver of the best sort. For his songs were exhortations to lawabidingness and concord made by means of melodies and rhythms themselves marked by order and tranquillity.

Ephorus quoted by Strabo *Geography* [on the Cretans]: Similarly the rhythms they use in their songs are Cretan, the grave and severe rhythms invented by Thales, to whom moreover they ascribe the Paeans and other native songs as well as many of their customs.

Pausanias *Description of Greece*: Thales who stayed the plague at Sparta . . . was a native of Gortyn according to Polymnastus of Colophon, who composed some epic lines on him for the Spartans.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Plutarch *On Music*: The first establishment of music at Sparta was due to Terpander. The second



## LYRA GRAECA

καταστήσαντος γεγένηται τῆς δευτέρας δὲ  
Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος . . .  
καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ  
Σακάδας . . . μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες  
γενέσθαι . . . τούτων γὰρ εἰσηγησαμένων τὰ περὶ  
τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται  
κατασταθῆναι . . . ἦσαν δ' οἱ περὶ Θαλήταν  
τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ  
παιάνων . . .

Plut. Mus. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν  
πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς  
γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια  
ἔστι. Τέρπανδρον δ' ἂν τις παραλάβοι . . . καὶ  
Θαλήταν τὸν Κρήτα, ὃν φασὶ κατὰ τι πυθόχρη-  
στον Λακεδαιμονίους παραγενόμενον διὰ μουσικῆς  
ἰασασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ  
τὴν Σπάρτην, καθάπερ φησὶ Πρατίνας.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρητός,  
εἰ παιάνων γεγένηται ποιητής, ἀμφισβητεῖται.  
Γλαῦκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενῆσθαι  
Θαλήταν μεμιμῆσθαι μὲν αὐτόν φησι τὰ Ἀρχι-  
λόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτεῖναι, καὶ  
Παιῶνα<sup>1</sup> καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιῶσαν  
ἐνθελῆναι· οἷς Ἀρχίλοχον μὴ κεχρῆσθαι, ἀλλ' οὐδ'  
Ὀρφέα οὐδὲ Τέρπανδρον· ἐκ γὰρ τῆς Ὀλύμπου  
αὐλήσεως Θαλήταν φασὶν ἐξεργάσθαι ταῦτα καὶ  
δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph. Vit. Pyth. 32 τὰς γοῦν διατριβὰς καὶ  
αὐτὸς ἔωθεν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο,  
ἀρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνὴν καὶ  
ᾄδων παιᾶνας ἀρχαίους τινας τῶν Θάλητος.

## LIFE OF THALETAS OR THALES

is best ascribed to Thaletas of Gortyn, Xenodamus . . ., Xenocritus . . ., Polymnastus . . ., and Sacadas. For we are told that the Feast of Naked Youths at Sparta<sup>1</sup> . . . was due to these musicians . . . Thaletas, Xenodamus, and Xenocritus were composers of Paeans.

Plutarch on *Music*: Many circumstances could be cited to show that good music has been a matter of concern to the best-regulated states, and not least among these the quelling of a rising at Sparta by Terpander . . . And according to Pratinas, Thaletas the Cretan who is said to have been invited thither at the instance of the Delphic oracle to heal the Spartans by his music, rid their city of the plague which ravaged it.

The Same: As for Thaletas of Crete, it is doubted whether he composed Paeans. Glaucus, who puts him later than Archilochus, declares that he imitated that poet with the difference that his songs were longer and he employed the Paeonic and Cretic rhythms. These had not been used by Archilochus, nor indeed by Orpheus or Terpander, but are said to have been derived by Thaletas, who thus showed himself a great poet, from the flute-music of Olympus.

Porphyrus *Life of Pythagoras*: He used to amuse himself alone in his own house of a morning by singing certain ancient paeans of Thales to his own accompaniment on the lyre.

See also Plut. *Ag.* 10, *Princ. phil.* 4, Strab. 10. 482, Philod. *Mus.* xix.

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<sup>1</sup> cf. Ath. 15. 678 b (on Alc. p. 47)

<sup>1</sup> Ritschl: *mes μαρῶνα*

## ΠΟΛΥΜΝΑΣΤΟΥ

### Βίος

Str. 14. 643 [π. Κολοφῶνος]· λέγει δὲ Πίνδαρος καὶ Πολύμναστόν· τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων· 'Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολοφωνίου ἀνδρός.'

Plut. Mus. 3 ὁμοίως δὲ Τερπίνδρῳ Κλονᾶν, τὸν πρῶτον συστήσασθαι τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τοῦτον γεγόμενον τοῖς αὐτοῖς χρήσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ 'Ονησίκρατες, αὐλῳδικοὶ ἦσαν, 'Απόθετος, 'Ελεγος,<sup>1</sup> Κωμάρχιος, Σχοινίων, Κηπίων, 'Επικῆδειος,<sup>2</sup> καὶ Τριμελής· ὑστέρω δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἐξευρέθη.

Ibid. 5 μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν 'Αρχίλοχος παραδίδεται γενέσθαι. ἄλλοι δέ τινες τῶν συγγραφέων 'Αρδαλὸν φασὶ Τροιζήμιον πρότερον Κλονᾶ τὴν αὐλῳδικὴν συστήσασθαι μούσαν, γεγονέναι δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου υἱόν· ὃν τὸν Πολυμνήστην νόμον<sup>3</sup> ποιῆσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν 'Απόθετον νόμον καὶ Σχοινίωνα πεποιηκῶς εἶη, μνημονεύουσιν οἱ ἀναγεγραφότες· τοῦ δὲ Πολυμνάστου·

<sup>1</sup> mss ἔλεγοι      <sup>2</sup> Westphal: mss τε καὶ δεῖος      <sup>3</sup> mss ὃν Πολύμνηστόν (gloss on ὃν) τε καὶ Πολυμνήστην νόμους

## POLYMNASTUS

### LIFE

Strabo *Geography* [on Colophon]: According to Pindar, Polymnastus was one of the famous musicians; for he says: 'Thou knowest the world-wide saying of Polymnastus the man of Colophon.'<sup>1</sup>

Plutarch *On Music*: What was done in the lyric sphere by Terpander was done in that of the flute by Clonas, the first composer of flute-sung nomes and of processional songs: he used elegiac and epic verse. His successor Polymnastus of Colophon followed his example. The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are called the Apothetus or Special, the Elegy or Lament, the Comarchius or Rout-Leader's, the Schoenion or Rope-Song, the Cepion or Garden-Song, the Dirge, and the Three-part. To these were added afterwards the Polymnastian Songs, as they are called.

The Same: The successor of Terpander and Clonas is given as Archilochus. But some historians make out that Ardalus of Troezen composed music for flute and voice before the time of Clonas, and that the poet Polymnastus son of Meles of Colophon flourished before his day and composed the Polymnastian nome. The claim of Clonas to be the author of the Special nome and the Rope-Song is borne out by the compilers of the registers, and Polymnastus

<sup>1</sup> Pind. *fr.* 188

καὶ Πίνδαρος καὶ Ἀλκμὰν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλήτα δὲ εἶναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Plut. Mus. 8 [π. Σακάδα]· τόνων γοῦν τριῶν ὄντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται· τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξενόκριτος ὁ Λοκρὸς καὶ Πολύμναστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι· τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεὶ τὰ Ἐνδυμάτια καλούμενα. ἦσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθίων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . . καὶ Πολύμναστος δ' αὐλῳδικοὺς νόμους ἐποίησεν· εἰ δ' ἐν<sup>1</sup> τῷ ὀρθίῳ νόμῳ τῇ μελοποιίᾳ κέχρηται, καθάπερ οἱ ἁρμονικοὶ φασιν, οὐκ ἔχομεν ἀκριβῶς εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοί τι περὶ τούτου.

Ibid. 29 Πολυμνάστῳ δὲ τόν θ' Ὑπολύδιον νῦν ὀνομαζόμενον τόνον ἀνατιθέασιν, καὶ τὴν

<sup>1</sup> mss ἐν δὲ and ἔχομεν δ' below

## LIFE OF POLYMNASTUS

is mentioned by two of the lyric poets, Pindar and Alcman.

Pausanias *Description of Greece*: The Thales who stayed the plague at Sparta . . . according to Polymnastus of Colophon, who composed some epic lines upon him for the Spartans, was a native of Gortyn.

Plutarch *On Music*: There were three modes employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian . . .

The Same: The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnastus of Colophon, and Sacadas of Argos. For we are told that the institution of the Feast of Naked Youths at Sparta, of the Provings in Arcadia, and of the Feast of Garments as it is called at Argos, was due to these musicians. Thaletas, Xenodamus, and Xenocritus were composers of Paeans, Polymnastus of the so-called Orthian or High-pitched Songs, and Sacadas of Elegies . . . Polymnastus, too, composed nomes to be sung to the flute. But whether, as the writers on the theory of music aver, he employed his musical powers upon the Orthian, in the absence of ancient testimony we cannot tell for certain.

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,

## LYRA GRAECA

ἔκλυσιν καὶ τὴν ἐκβολὴν πολὺ μείζω πεποιηκέναι  
φασὶν αὐτόν.

Ar. Eq. 1281 . . . Ἀριφράδης πονηρός . . .  
καὶ Πολυμνήστεια ποιῶν καὶ ξυνῶν Οἰωνίχῳ·  
ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφοδρὰ βδελύτ-  
τεται  
οὔποτ' ἐκ ταύτου μεθ' ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδειν· εἰδός τι μελο-  
ποιίας τὸ Πολυμνήστειον. ἦν δὲ Κολοφώνιος  
μελοποιὸς ὁ Πολύμνηστος εὐήμερος<sup>1</sup> πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ  
<ἄσματα Πολυμνήστου ὅς> καὶ αὐτὸς<sup>2</sup> κωμω-  
δεῖται ἐπὶ αἰσχροτήτι. Κρατῖνος· Ἐκαὶ Πολυ-  
μνήστει' αἰεὶ μουςικὴν τε μανθάνει.'

<sup>1</sup> ms εὐημερής: al. εὐμερής, εὐμελής

<sup>2</sup> mss αὐτη

## LIFE OF POLYMNASTUS

and is said to have greatly increased the three-quarter-tone lowering, and five-quarter-tone raising, of notes in the scale.<sup>1</sup>

Aristophanes *Knights*: . . . That scoundrel Aripkrades . . . and doing, not singing, the 'Polymnestian' and consorting with Oeonichus. Now whoever is not utterly disgusted by such a man as this, shall never drink out of the same cup as I.<sup>2</sup>

Hesychius *Glossary*: To sing the Polymnestian: This was a kind of musical piece. Polymnestus was a lyric poet of Colophon, of a very merry type.

Suidas *Lexicon*: Polymnestus: . . . the Polymnestian are songs of Polymnestus who, like the above, is satirised for his obscenity. Compare Cratinus: 'And learns music and sings the Polymnestian songs.'

<sup>1</sup> the reading is doubtful, but cf. *Mus. Script. Gr. Janus* pp. 301, 302 (= Baccheius 41, 42), and p. 300 (Bacch. 37) where these are said to be features peculiar to the Enharmonic scale    <sup>2</sup> cf. Sch. Luc. p. 235 Jacobitz



## ΑΛΚΜΑΝΟΣ

### Βίος

Suid. Ἀλκμάν. Λάκων ἀπὸ Μεσσήας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. λυρικός, υἱὸς Δάμαντος, ἡ Τιτάρου. ἦν δὲ ἐπὶ τῆς λζ'<sup>1</sup> Ὀλυμπιάδος, βασιλεύοντος Λυδῶν Ἀρδυος τοῦ Ἀλυάττου πατρός. καὶ ὦν ἐρωτικὸς πάνυ εὐρετὴς γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δέ. ἔγραψε βιβλία σ' μέλη,<sup>2</sup> πρῶτος δὲ εἰσήγαγε τὸ μὴ ἑξαμέτροις μελωδεῖν. κέχρηται δὲ Δωριδί διαλέκτῳ, καθάπερ Λακεδαιμόνιος.<sup>3</sup>

Ael. V.H. 12. 50

Vell. Pat. 1. 18. 2 Alcmana Lacones falso sibi vindicant.

Anth. Pal. 7. 709 Ἀλεξάνδρον·

Σάρδιες ἀρχαῖαι, πατέρων νομός, εἰ μὲν ἐν ὑμῖν  
ἐτρεφόμαν, κερνᾶς ἦν τις ἂν ἡ βακέλας  
χρυσοφόρος, ῥήσων λάλα τύμπανα· νῦν δέ  
μοι Ἀλκμάν

οὔνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος,  
καὶ Μούσας ἐδάην Ἑλικωνίδας αἶ με τύραννον  
θῆκαν καὶ Γύγῳ μείζονα Δασκυλίου.<sup>4</sup>

Ibid. 7. 18 Ἀντιπάτρου Θεσσαλονικέως εἰς  
Ἀλκμᾶνα·

<sup>1</sup> mss κζ' <sup>2</sup> mss add καὶ Κολυμβώσας <sup>3</sup> mss add ἔστι  
δὲ καὶ ἕτερος Ἀλκμάν, εἷς τῶν λυρικῶν, ὃν ἤνεγκεν ἡ Μεσσήνη  
<sup>4</sup> ms τυράννων θ. δυσκύλεω μ. κ. γ.

## ALCMAN

### LIFE

Suidas *Lexicon*: Alcman:—A Laconian of Messoa, wrongly called by Crates a Lydian of Sardis. A lyric poet, the son of Damas or, according to some authorities, of Titarus. He flourished in the 37th Olympiad (B.C. 632–629), when Ardys father of Alyattes was king of Lydia. He was of an extremely amorous disposition and the inventor of love-poems, but by birth a slave. He wrote six Books of lyric poems, and was the first to adopt the practice of not accompanying the hexameter with music.<sup>1</sup> Being a Spartan, he uses the Doric dialect.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Velleius Paterculus *Roman History*: The Spartan claim to Alcman is false.

*Palatine Anthology*: Alexander of Aetolia:

Ancient Sardis, abode of my fathers, had I been reared in you I should have been a maund-bearer unto Cybelè or beat pratiling tambours as one of her gilded eunuchs; but instead my name is Alcman and my home Sparta, town of prize-tripods, and the lore I know is of the Muses of Helicon, who have made me a greater king even than Gyges son of Dascylus.

The Same: Antipater of Thessalonica on Alcman:

<sup>1</sup> or: 'of singing to the lyre or flute songs whose (chief) metre was not hexameter'?

## LYRA GRAECA

Ἄνέρα μὴ πέτρη τεκμαίρεο. λιτὸς ὁ τύμβος  
ὀφθῆναι, μεγάλου δ' ὅστέα φωτὸς ἔχει.  
εἰδήσεις Ἀλκμᾶνα, λύρης ἐλατῆρα Λακαίνης  
ἔξοχον, ὃν Μουσέων ἐννέ' ἀριθμὸς ἔχει.<sup>1</sup>  
κεῖται δ' ἡπείροις διδύμοις ἕρις εἴθ' ὃ γε Λυδός,  
εἴτε Λάκων· πολλὰι μητέρες ὕμνοπόλων.

Heracl. Pont. Pol. 2 ὁ Ἀλκμᾶν οἰκετῆς ἦν  
Ἀγῆσιδα, εὐφυνῆς δὲ ὦν ἐλευθερώθη.

Euseb. Syn. 403. 14: Ol. 42. 2 Ἀλκμᾶν κατὰ  
τινας ἐγνωρίζετο.

Ath. 15. 678 b [π. στεφάνων]: θυρεατικοί· οὕτω  
καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίοις,  
ὥς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλίνους  
αὐτοὺς φύσκων νῦν ὀνομάζεσθαι, ὄντας ἐκ φοινί-  
κων. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέα  
γειομένης νίκης τοὺς προστάτας τῶν ἀγομένων  
χορῶν ἐν τῇ ἐορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαι-  
δίας ἐπιτελοῦσιν. χοροὶ δ' εἰσὶ <γ'>, ὁ μὲν πρόσω  
παίδων, <ὁ δ' ἐκ δεξιῶν γερόντων>, ὁ δ' ἐξ ἀρι-  
στεροῦ ἀνδρῶν,<sup>2</sup> γυμνῶν ὀρχουμένων καὶ ἀδόντων  
Θαλητᾶ καὶ Ἀλκμᾶνος ἄσματα καὶ τοὺς Διονυ-  
σοδότου τοῦ Λάκωνος παιᾶνας.

Arist. H.A. 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ  
τοῦτο συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν  
ὕγρασία πολλὴ ἐν τῷ σώματι ᾗ. καὶ διεφθάρησάν  
τινες ἤδη τοῦτον τὸν τρόπον ὥσπερ Ἀλκμᾶνά τέ  
φασιν τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύριον.

Paus. 3. 15. 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοᾶς,  
ἣ παρὰ τὸν Πλατανιστᾶν πεποιήται, ταύτης

<sup>1</sup> perh. ὅς Μουσέων ἐννέα ρυθμὸν ἔχει    <sup>2</sup> suppl. Kaib: mss  
τὸ μὲν ἀνδ' ἀρίστου

## LIFE OF ALCMAN

Judge not the man by the gravestone. The tomb you see is small, but it holds the bones of a great man. You shall know this for Alcman, striker pre-eminent of the Laconian lyre, one possessed of the nine Muses.<sup>1</sup> And twin continents dispute whether he is of Lydia or Laconia; for the mothers of a minstrel are many.

Heracleides of Pontus *Constitutions*: Alcman was the slave of Agesidas, but received his freedom because he was a man of parts.<sup>2</sup>

Eusebius *Chronicle*: Olympiad 42. 2 (B.C. 611): Flourished Alcman, according to some authorities.

Athenaeus *Doctors at Dinner* [on garlands]: 'Thyreatic':—This, according to Sosibius in his tract *On Sacrifices*, is the name of a kind of garland at Sparta, made of palm-leaves, and known nowadays as *psilinos*. These garlands, he says, are worn in memory of the victory at Thyrea by the leaders of the choruses which dance on the festival of that victory, which coincides with the *Gymnopaediae* or Feast of Naked Youths. These choruses are three in number, the youths in front, the old men on the right, and the men on the left; and they dance naked, singing songs by Thaletas and Alcman and the paeans of the Spartan Dionysodotus.

Aristotle *History of Animals* [on the *morbus pedicularis*]: Mankind is liable to this disease when the body contains too much moisture, and several victims of it are recorded, notably the poet Alcman and Pherecydes of Syros.

Pausanias *Description of Greece* [on Sparta]: Behind the colonnade which runs beside the Grove of Planes

<sup>1</sup> or 'who hath in him the disposition of the nine Muses'?

<sup>2</sup> the names of both his 'fathers,' however, are Greek

ὀπισθεν ἡρῶα, τὸ μὲν Ἀλκίμου, τὸ δὲ Ἐναρ-  
σφόρου καὶ ἀφεστηκὸς οὐ πολὺ Δορκέως, τὸ δὲ  
ἐπὶ τούτῳ Σεβροῦ· παῖδας δὲ Ἴπποκόωντος  
εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν  
πλησίον τοῦ ἡρώου Δορκείαν, τὸ δὲ χωρίον  
τὸ Σέβριον καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ  
Σεβρίου δὲ ἐστὶν ἐν δεξιᾷ μνημα Ἀλκμᾶνος, ᾧ  
ποιήσαντι ἄσματα οὐδὲν ἐς ἡδονὴν αὐτῶν ἐλυμή-  
νατο τῶν Λακῶνων ἢ γλῶσσα,<sup>1</sup> ἥκιστα παρεχομένη  
τὸ εὐφωνον. Ἐλένης δὲ ἱερὰ καὶ Ἡρακλέους,  
τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμᾶνος, τοῦ  
δὲ ἐγγυτάτω τοῦ τείχους, ἐν αὐτῷ δὲ ἄγαλμα  
Ἡρακλέους ἐστὶν ὠπλισμένον· τὸ δὲ σχῆμα τοῦ  
ἀγάλματος διὰ τὴν πρὸς Ἴπποκόωντα καὶ τοὺς  
παῖδας μαχὴν γενέσθαι λέγουσι.

Ath. 14. 638e καὶ ὁ τοὺς Εἰλωτας δὲ πεποικώς  
φησιν·

τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε  
ἀρχαῖον αἰδεῖν. ὁ δὲ Γνήσιππος ἔστ'  
ἀκούειν . . .

Suid. Φιλόχορος· . . . ἔγραψεν . . . περὶ  
Ἀλκμᾶνος.

Ath. 14. 646a ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ  
Περὶ Ἀλκμᾶνος.

Steph. Byz. Ἀράξαι· . . . ὡς Ἀλέξανδρος Κορ-  
νήλιος ἐν τῷ περὶ Τῶν παρ' Ἀλκμᾶνι Τοπικῶς  
Εἰρημένων.

Heph. 138 π. Σημείων· ἡ δὲ διπλῇ ἢ ἔξω  
βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς  
τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς  
σπανία· παρὰ Ἀλκμᾶνι γοῦν εὐρίσκεται· γράφας

## LIFE OF ALCMAN

there are shrines of Alcimus and Enarsphorus and, close by, one of Dorceus, and adjoining this again one of Sebrus, all of whom are said to have been sons of Hippocoön. The spring near one of them is called Dorceian after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman 'whose poems were not made the less sweet because he used the tongue of Sparta,' a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles armed, this form being due, it is said, to the fight he had with Hippocoön and his sons.

Athenaeus *Doctors at Dinner*: The author of the comedy called *The Helots* says: 'It is old-fashioned to sing Stesichorus, or Alcman, or Simonides. We can listen to Gnesippus . . .'

Suidas *Lexicon*: Philochorus . . . wrote . . . a treatise on Alcman.

Athenaeus *Doctors at Dinner*: Similarly Sosibius in the 3rd Book of his *Treatise on Alcman*.

Stephanus of Byzantium *Lexicon*: . . . as Alexander Cornelius says in his tract *On the Topical Allusions of Alcman*.

Hephaestion *On Graphical Signs*: The outward-looking diplè (>) is frequent in the works of the comic and tragic writers, but unusual in those of the lyrists. It occurs in Alcman, who in writing a poem

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<sup>1</sup> apparently the inscr. *ῥαν Ἀλκμᾶνος τόδε σᾶμα τῷ* (or *μνᾶμα τόδ' Ἀλκμαίωνος*  $\Phi$ ) *ἔσματα ποιήσαντι | οὐδὲν ἐς ἄδοσύναν λυμένατο γλῶσσα Λακῶνων*, but it would hardly be contemporary with A. (cf. *e. g.* *A.P.* 7. 3)

## LYRA GRAECA

γὰρ ἐκεῖνος δεκατεσσάρων στροφῶν ᾠσμα<sup>1</sup> τὸ μὲν ἥμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον, τὸ δὲ ἥμισυ ἑτέρου· καὶ διὰ τοῦτο ἐπὶ ταῖς ἐπτὰ στροφαῖς ταῖς ἑτέραις τίθεται ἡ διπλῇ σημαίνουσα τὸ μεταβολικῶς τὸ ᾠσμα γεγράφθαι.

### ΑΛΚΜΑΝΟΣ

ΜΕΛΩΝ Α' καὶ Β'

### ΠΑΡΘΕΝΕΙΩΝ

#### 1

Sch. Clem. Al. 4. 107 Klotz Ἰπποκόων τις ἐγένετο Λακεδαιμόνιος, οὗ υἱοὶ ἀπὸ τοῦ πατρὸς λεγόμενοι Ἰπποκοωντίδαι ἐφόνευσαν τὸν Λικυμνίου υἱὸν Οἰωνὸν ὀνόματι, συνόντα τῷ Ἡρακλεῖ, ἀγανακτήσαντες ἐπὶ τῷ πεφονεῖσθαι ὑπ' αὐτοῦ κύνα αὐτῶν· καὶ δὴ ἀγανακτήσας ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ κατ' αὐτῶν καὶ πολλοὺς ἀναιρεῖ, ὅτε καὶ αὐτὸς τὴν χεῖρα ἐπλήγη· μέμνηται καὶ Ἀλκμᾶν ἐν α'.

Mariette Papyrus<sup>2</sup>:

$\begin{array}{ccccccc} & & & & & & 3 \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ [. & . & . & . & . & . & .] 4 \end{array}$  Πωλυδεύκης.  
 [οὐκ ἐγὼ]ν ΛύκαιΦον<sup>5</sup> ἐν καμοῖσιν ἀλέγω,  
 [ἀλλ' Ἐνα]ρσφόρον τε καὶ Σέβρον πυδῶκη

<sup>1</sup> mss ᾠσματα ὦν      <sup>2</sup> the new readings come of a detailed study of an excellent photograph and of a revision in the light of a still better one, kindly sent me by the Bibliothèque Nationale in 1913 and 1914. I regret that I have not yet been able to confirm them by the actual papyrus      <sup>3</sup> half of the first strophe, and prob. one or more whole strophes before it, missing      <sup>4</sup> I have tested

## ALCMAN

of fourteen stanzas made the first seven alike of one metre, and the rest alike of another; in these the diplè is placed where the second part begins, to indicate that the poem is written in two different metres.

See also *A.P.* 7. 19, *Plin. N.H.* 11. 112, *Plut. Sulla* 36, *Christod. Ecphr.* 395, *Hesych.* κλεψιάμβος.

### THE POEMS OF ALCMAN

#### BOOKS I AND II

#### MAIDEN-SONGS

##### 1

Scholiast on Clement of Alexandria: There was a Spartan called Hippocoön whose sons, called after him the Hippocoöntids, killed in anger Oeonus son of Licymnius, a companion of Heracles, because he had killed a dog of theirs. Heracles' revenge was to levy war upon them, and he killed many of them and was wounded in the hand himself. The story is told by Alcman in his first Book.

From a First-Century Papyrus:

. . . . Polydeuces.<sup>1</sup> Among the slain 'tis true I cannot reckon Lycaeus, but both Enarsphorus I can and the swift Sebrus, Alcimus the mighty and

<sup>1</sup> Heracles was aided by Tyndareüs and the Dioscuri

the suggestions of Egger and others for filling these gaps ll. 1-34 by tracing letter-groups on photographs of the extant parts, l. 6, which is quoted in *Cram. A.O.*, giving the length; cf. *Paus.* 3. 15. 1 (above), *Apollod. Bibl.* 3. 10. 5: l. 1 no suggestion fits: l. 7 *Jur.* but without authority (must begin with a vowel) <sup>2</sup> so pap. cf. *πρώφοιες fr.* 36



# LYRA GRAECA

[Ἐλκιμό]ν τε τὸν βιατὰν  
 5 [Ἰππόσ]ων τε τὸν κορυστὰν  
 Εὐτείχη τε Φάνακτά<sup>1</sup> τ' Ἀρήϊον  
 [Ἀκμον]ά τ' ἔξοχον ἡμισίων.

[ἦ Σκαῖφο]ν τὸν ἀγρόταν  
 [στρατῶ] μέγαν Εὐρυτόν τε  
 10 [Ἄρεος ἀ]ν πῶρῳ κλόνον  
 [Ἄλκων]ά τε τὼς ἀρίστως  
 [ἡρώων]<sup>2</sup> παρήσομες ;  
 [κρίτησ]ε γὰρ Αἴσω παντῶν  
 [καὶ Πόρο]ς γεραιτάτοι  
 15 [σιῶν· ἀπ]έδιλος ἀλκά.  
 [μήτις ἀν]θρώπων ἐς ὠρανὸν ποτήσθω,  
 [μηδὲ π]ηρήτω γάμεν τὰν Ἀφροδίταν  
 [τὰν Πάφῳ F]άνασσαν ἢ τιν'  
 [ἀργυρεῖδ]η παῖδα Πόρκῳ  
 20 [εἰναλίῳ· Χά]ριτες δὲ Διὸς δόμον  
 [ἱαρὸν ἔχοι]σιν ἐρογλεφάροι.

· · · ]τάτοι  
 · · · ]γα<sup>3</sup> δαίμων  
 · · · ]. φίλοις  
 25 · · · δ]ῶκε δῶρα  
 · · · ἀ]λγαρέον  
 · · · ]ώλεσ' ἦβα  
 · · · ]χρόνον  
 · · · μ]αταίᾱς  
 30 · · · ]έβα· τῶν δ' ἄλλος ἰῶ  
 ,[ἔφθιτ ἄλλος αὐτε]<sup>4</sup> μαρμάρῳ μυλάκρῳ  
 [ἔστ' ἅπαντας εἰ]λεν Ἀιδας.  
 [τοὶ σφεαῖσι Κᾶρα]ς αὐτοὶ

## ALCMAN

Hippothoüs the helmeted, Euteiches and chieftain  
 Areïus, and [Acmon] noblest of demigods. And  
 shall we pass Scaeus by, that was so great a captain  
 of the host, and Eurytus and Alcon that were  
 supremest of heroes in the tumult of the battle-  
 mellay? Not so; vanquished were they all by the  
 eldest of Gods, to wit by Destiny and Device, and  
 their strength had not so much as a shoe to her  
 foot. Nay, mortal man may not go soaring to the  
 heavens, nor seek to wed the Queen of Paphos or  
 to wive any silver-shining daughter of Porcus<sup>1</sup> of  
 the sea; inviolate also is that chamber of Zeus where  
 dwell the Graces whose eyes look love<sup>2</sup> . . . .

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .

. . . went; and they perished one of them  
 by an arrow and another by a millstone of hard rock,  
 till one and all were had to Hell. These by their  
 own folly did seek them their dooms, and their evil

<sup>1</sup> Nereus                      <sup>2</sup> the mutilated strophe prob. described  
 the war of the Giants against Heaven

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<sup>1</sup> pap. *Favaktá*              <sup>2</sup> pap. prob. *ἡρώων*              <sup>3</sup> less prob. *τα*  
<sup>4</sup> gap too wide 31-34 for quite certain restoration

# LYRA GRAECA

[ἀφραδίαισιν ἔπε]’σπον, ἄλαστα δὲ  
35 ἔργα πάσον κακὰ μῆσαμένοι.

ἔστι τις σιῶν τίσις·  
ὁ δ’ ὀλβιος ὅστις εὐφρων  
ἀμέραν διαπλέκει  
ἄκλαιστος. ἐγὼν δ’ αἰίδω  
40 Ἀγιδῶς τὸ φῶς· ὀρώ  
F’ ὥτ’ <sup>1</sup> ἄλιον ὄνπερ ἄμιν  
Ἀγιδῶ μαρτύρεται  
φαίνην· ἐμὲ δ’ οὐτ’ ἐπαίνειν <sup>2</sup>  
οὔτε μωμέσθαι νιν <sup>3</sup> ἅ κλεννὰ χοραγὸς  
45 οὐδ’ ἀμῶς ἐῖς δοκεῖ τ’ ἄρ’ εἶμεν αὐτὰ  
ἐκπρέπης τῶς ὥπερ αἱ τις  
ἐν δρόσοις στάσειεν ἵππον  
παγὸν ἡΦεθλοφόρον <sup>4</sup> καναχάποδα  
ταῖς ἐπιπετριδίῳ <sup>5</sup> ὀνάγρων.

50 ἦ οὐχ ὄρης ; ὁ μὲν κέλης  
Ἐνετικός· ἅ δὲ χαίτα  
τᾶς ἐμᾶς ἀνεψιᾶς  
Ἀγησιχόρας ἐπανθεῖ  
χρυσὸς ὥτ’ <sup>6</sup> ἀκήρατος·  
55 τό τ’ ἀργύριον πρόσωπον  
διαφάδαν τί τοι λέγω ;  
Ἀγησιχόρα μὲν αὐτὰ.<sup>7</sup>  
ἅ δὲ δευτέρα πεδ’ Ἀγιδῶν τὸ Φεῖδος  
ἵππος Εἰβηνῶ Κολαξαῖος δραμεῖται·  
60 ταὶ πελειάδες γὰρ ἄμιν  
Ὀρθία φάρος <sup>8</sup> φεροίσαις

<sup>1</sup> pap. εἰσιτ    <sup>2</sup> pap. ἐπὴνέν    <sup>3</sup> pap. νιν    <sup>4</sup> pap. αεθλ.  
<sup>5</sup> E: pap., Sch., and E.M. ἐν βοτοῖς, τῶν ὑποπετριδίῳ, and

## ALCMAN

imaginations brought them into suffering never to be forgot.

Verily there is a vengeance from on high, and happy he that weaveth merrily one day's weft without a tear. And so, as for me, I<sup>1</sup> sing now of the light that is Agido's. Bright I see it as the very sun's which the same Agido now invoketh to shine upon us.<sup>2</sup> And yet neither praise nor blame can I give at all to such as she without offence to our splendid leader, who herself appeareth as pre-eminent as would a well-knit steed of ringing hoof that overcometh in the race, if he were set among the off-spring of the wild-ass of the rocks.

See you not first that the courser is of Enetic blood, and secondly that the tresses that bloom upon my cousin Hagesichora<sup>4</sup> are like the purest gold? and as for her silvern face, how shall I put it you in express words? Such is Hagesichora; and yet she whose beauty shall run second not unto hers but unto Agido's, shall run as courser Colaxaeon to pure Ibenian-bred; for as we bear along her robe to Orthia, these our Doves<sup>5</sup> rise to fight for us<sup>6</sup>

<sup>1</sup> each of the performers    <sup>2</sup> the invocation was prob. part of the ritual and took place in dumb-show as these words were sung    <sup>3</sup> *i. e.* horses    <sup>4</sup> she takes her nickname from her position as Choir-leader, Agido being second in command; it was prob. part of the ritual that the dancers should be cousins (cf. Pind. *Parth.*, Procl. *ap.* Phot. *Bibl.* 239    <sup>5</sup> the leader and her second were apparently called, and perhaps dressed as, doves; this was also the name of the constellation of the Pleiades; Orthia (later Artemis Orthia) was a bird-goddess    <sup>6</sup> against the competing choruses

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*ὀνείρων*, but see vol. ii pref. (*Camb. Philol. Soc. Proc.* 1922 p. 14)    <sup>6</sup> pap. [.]s    <sup>7</sup> pap. *ἀντα*    <sup>8</sup> *ορθίαι* Sch.: text *ορθρίαι*; pap. *φάρπος*; Hdn. π. μον. λέξ. 36. 31 *φάρπος*

# LYRA GRAECA

- νύκτα δι' ἀμβροσίαν ἄτε Σήριον  
 ἄστρον ἀφειρομένα <sup>1</sup> μάχονται.  
 οὔτε <sup>2</sup> γάρ τι πορφύρας  
 65 τόσσος κόρος ὥτ' ἀμύναι <sup>3</sup>  
 οὔτε ποικίλος δράκων  
 παγχρύσιος, οὐδὲ μίτρα  
 Λυδία νεανίδων  
 ἱανογλεφύρων ἄγαλμα·  
 70 οὐδὲ ταὶ Ναννώς κόμαι,  
 ἀλλ' οὐδ' Ἀρέτα σιειδής,  
 οὐδὲ Συλακίς τε καὶ Κλησισηήρα·  
 οὐδ' ἐς Αἰνησιμβρότας ἐνθοίσα φασεῖς·  
 ἄλσταφίς τέ μοι γένοιτο  
 75 καὶ ποτιγλέποι <sup>4</sup> Φίλυλλα  
 Δαμαρέτα τ' ἐρατά τε Γιανθεμῖς,  
 ἀλλ' Ἀγησιχόρα με τηρεῖ.  
 οὐ γὰρ ἀκαλλίσφυρος  
 Ἀγησιχόρα πὰρ αὐτεῖ, <sup>5</sup>  
 80 Ἀγιδοῖ τ' ἔκταρ μένει  
 Θωστήριά τ' ἄμ' ἐπαινεῖ;  
 ἀλλὰ τῶν ἀράς, σιοί,  
 δέξασθε· σιῶν γὰρ ἄνα.  
 καὶ τέλος μάλ' ἐς τύφος  
 85 εἴποιμί κ'· ἐγὼν μὲν αὐτὰ  
 παρσένος μάταν ἀπὸ θράνω λέλακα  
 γλαύξ· ἐγὼν δὲ τᾷ μὲν Ἀώτι μαλίστα  
 ἀνδάνην ἐρῶ· πόνων γὰρ  
 ἄμιν ἰάτωρ ἔγεντο·  
 90 ἐξ Ἀγησιχόρας δὲ νεάνιδες  
 [ἱρ]ήνας ἐράτας ἐπέβαν·  
 [ὥ]τε <sup>6</sup> γὰρ σηρ[αφόρ]φ <sup>7</sup>

<sup>1</sup> pap. σῆριον (first i. erased) ασ. αὐειρ.

<sup>2</sup> pap. ουτι

<sup>3</sup> pap.

## ALCMAN

amid the ambrosial night not as those heavenly Doves but brighter, aye even as Sirius himself.

For neither is abundance of purple defence enough,<sup>1</sup> nor speckled snake of pure gold, nor the Lydian wimple that adorns the sweet and soft-eyed maid, nor yet the tresses of our Nanno, nay nor Areta the goddess-like, nor Thylacis and Cleësithera, nor again shalt thou go to Aenesimbrotas and say 'Give me Astaphis and let me see Philylla, and Damareta and the lovely Ianthemis;' there is no need of that, for I am safe<sup>2</sup> with Hagesichora.

For is not the fair-ankled Hagesichora here present and abideth hard by Agido to commend our Thosteria<sup>3</sup>? Then O receive their prayers, ye Gods; for to the Gods belongeth the accomplishment. And for the end of my song I will tell you a passing strange thing. My own singing hath been nought; I that am a girl have yet shrieked like a very owl from the housetop—albeit 'tis the same girl's desire to please Aotis<sup>4</sup> so far as in her lies, seeing the Goddess is the healer of our woe<sup>5</sup>—; 'tis Hagesichora's doing, hers alone, that the maidens have attained the longed-for peace.<sup>6</sup>

For 'tis true the others have run well beside her

<sup>1</sup> this strophe names the chorus and their teacher, and describes their dress      <sup>2</sup> from defeat in the competition  
<sup>3</sup> the festival of Orthia, of which this song and dance was part of the ritual      <sup>4</sup> (the a is long) epithet of Orthia prob. meaning 'dawn-goddess,' cf. the invocation of the sun mentioned l. 41; the procession seems to have taken place at daybreak      <sup>5</sup> the ritual was to avert or thank      <sup>6</sup> either a modest way of describing their expected victory, or ref. to the object of the ritual (thanksgiving after war?)

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ῥσταμύναι      <sup>4</sup> pap. ποτιβλεποι      <sup>5</sup> pap. πὰρ' αὐτῇ      <sup>6</sup> pap. ]στε      <sup>7</sup> the brackets 92-101 mark very faint and uncertain traces

## LYRA GRAECA

α[ύ]τῳς ἔδ[ραν ἵκταρ ἄλλαι],  
 τῷ<sup>1</sup> κυβερνά[τ]α δ' ἔχεν  
 95 κῆν ναῖ<sup>2</sup> μα[κράν ὄπ]α χ[ρή·]  
 ἃ δὲ τῶν Σηρη[νί]δων  
 αἰδοτέρᾳ μὲν [οὐχί·]  
 σιαὶ γάρ· ἀν[θρώπων δέ νιν]  
 παίδων ἀέρ[αιμ' ὑπερθ]ι·<sup>3</sup>  
 100 φθέγγεται δ' [ἄρ' ὥτ' ἐπὶ] Ξάνθῳ ῥοαῖσι  
 κύκνος· ἃ δ' ἐ[πὶ σχερ]ῶ ξανθᾷ κομίσκα<sup>4</sup>  
 . . . . .

### 2 A-C εἰς Διοσκοίρους

Steph. Byz. s. Ἐρυσίχη· πόλις Ἀκαρνανίας . . . τὸ ἐθνικὸν Ἐρυσίχαιος, περὶ οὗ πολὺς λόγος τοῖς ἀρχαίοις. ὁ τεχνικὸς γὰρ φησιν ὅτι σεσημειῖται τὸ Ἐρυσίχαιος προπαροξυνόμενον ἐν τοῖς ἐθνικοῖς· μήποτε οὖν τὸ χαῖον ἐγκείσθαι, ὃ ἐστὶν ἡ βουκολικὴ ῥάβδος, καὶ τὸν ἐρύσω μέλλοντα. διχῶς οὖν ἔσται, ὡς ἐστὶ δῆλον, παρ' Ἀλκμᾶνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενείων ἀσμάτων· φησὶ γάρ·

οὐκ εἰς ἀνὴρ ἄγροικος<sup>5</sup> οὐδὲ  
 σκαιὸς οὐδὲ παράσυχός τις<sup>6</sup>  
 οὐδὲ Θέσσαλος γένος  
 οὐδ' Ἐρυσίχαιος οὐδὲ ποιμήν,  
 ἀλλὰ Σαρδίῳ ἀπ' ἀκράν.

εἰ γὰρ τῷ Θεσσαλὸς γένος συναπτέον, ἐθνικόν ἐστι καὶ προπερισπᾶσθαι· Ἡρωδιανὸς ἐν ταῖς Καθόλου Προσφθίαις καὶ Πτολεμαῖος ἔφη· Εἰ δὲ τῷ οὐδὲ ποιμήν συνάψει τις λέγων· οὐδ' Ἐρυσίχαιος οὐδὲ ποιμήν, πρόδηλον ὡς προπαροξυνθήσεται καὶ δηλοῖ τὸν Βουκόλον ἢ τὸν αἰπόλον, πρὸς δὲ τὸ ποιμήν ἀρμόδιον ἐπαχθήσεται.

<sup>1</sup> pap. corrects to ται bec. Hages. is fem. <sup>2</sup> pap. ν ᾱ ῖ  
<sup>3</sup> aor. of αἶρω cf. Hesych. ἀέρης· ἄρης, βαστάρης, Sa. 148. 3: for -θι cf. Alc. 122. 10 ἄγι. <sup>4</sup> a coronis or dividing-mark on the edge of the lost fourth column shows that there were 4 lines more to the poem <sup>5</sup> so Chrys. ἀποφ. 21 quoting l. 1: mss here ἄγιος <sup>6</sup> E, cf. παράκοιτος, παράσιτος: mss παρὰ σοφοῖσιν: B sugg. παρὰ σύφοισι

## ALCMAN

even as horses beside the trace-horse; but here as on shipboard the steersman must needs have a good loud voice, and Hagesichora—she may not outsing the Sirens, for they are Gods, but I would set her higher than any child of human breed. Aye, she sings like a very swan beside the yellow streams of Xanthus, and she that cometh next to that knot of yellow hair . . .<sup>1</sup>

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### 2 A-C TO THE DIOSCURI

Stephanus of Byzantium *Lexicon*: Erysichè: A city of Acarnania . . . its adjective is 'Ερυσίχαιος 'Erysichaeian,' about which there is much discussion in the old writers. For Herodian says that 'Ερυσίχαιος is marked in our texts because it is accented proparoxytone though an ethnic adjective; and perhaps therefore it really contains χαιος 'a cowherd's staff' and the future of ἐρύω 'to draw.' It will be ambiguous then, as is clear, in Alcman near the beginning of the second of his *Maiden-Songs*, where he says:

No boor art thou nor a lubber, nor yet a tender of sties, nay nor Thessalian-born, nor Erysichaeian (or drag-staff), nor a keeper of sheep, but a man of highest Sardis.

"For if it is to be joined with 'Thessalian-born' it is an ethnic adjective and should be accented circumflex on the penultimate"—thus Herodian, in his *Universal Prosody*, and Ptolemaeus: "but if it is connected with 'a keeper of sheep,' it is obvious that the accent should be acute on the last but two, and that it means 'cowherd' or 'goatherd,' an appellation which is properly followed by 'keeper of sheep.'"<sup>2</sup>

<sup>1</sup> the yellow streams of X. are her own hair which is called golden above (l. 53); the pap. breaks off as we begin a final ref. to Agido with an explanation of the jest; A. follows H. in the processional dance <sup>2</sup> cf. Sch. Ap. Rh. 4. 972, Str. 10. 460 ('Ερυσ. glossed Καλυδώνιος)



## LYRA GRAECA

### 2 B

Hdn. π. σχήμ. 61 Ἀλκμανικὸν σχῆμα τὸ μεσάζον τὴν ἐπαλλήλων ὀνομάτων<sup>1</sup> θέσιν πληθυντικοῖς ἢ δυϊκοῖς ὀνόμασιν ἢ ῥήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαῦτα . . . πλεονάζει δε τοῦτο τὸ σχῆμα παρ' Ἀλκμᾶνι τῷ λυρικῷ, ὅθεν καὶ Ἀλκμανικὸν ὠνόμασται. εὐθὺς γοῦν ἐν τῇ δευτέρᾳ ὥδῃ παρτίληπται·

Κάστορ τε πῶλων ὠκέων δαμάντορ' ἱππότα  
σοφῶ  
καὶ Πολλυδεύκες κυδρὲ<sup>2</sup>

### 2 C

Heph. 3 [π. μακρῶν θέσει]· ἤτοι γὰρ λήξει εἰς δύο σύμφωνα, οἷον . . . καί·

καὶ κῆννος ἐν σάλεσσι πολλοῖς κήμενος μακαρς  
ἀνὴρ<sup>3</sup>

### 3-7 εἰς Διοσκούρους (ἢ εἰς Δία Λυκαῖον)

Sch. Bern. Verg. G. 3. 89 [Talis Amyclaei domitus Pollucis habenis | Cyllarus]: . . . equos a Neptuno Iunoni datos Aleman lyricus dicit Cyllarum et Xanthum, quorum Polluci Cyllarum, Xanthum fratri eius concessum esse.

### 4

Ael. H. A. 12. 3 Ὅμηρῳ μὲν οὖν φωνὴν Ξάνθῳ τῷ ἱππῷ δόντι συγγνώμην νέμειν ἄξιον ποιητῆς γὰρ καὶ Ἀλκμᾶν δὲ μιμούμενος ἐν τοῖς τοιοῦτοις Ὅμηρον οὐκ ἂν φέροιτο αἰτίαν.

<sup>1</sup> mss ὀνομ. ἢ ῥημάτων <sup>2</sup> Κάστορ τε E: mss Κάστορε: B Κάστωρ τε ὠκέων: Sch. Pind. ταχέων δαμάντορε E: mss -τορες or -τῆρες: Sch. Od. ἐλατῆρες, Eust. ἐλατῆρε, Sch. Pind. δματῆρες Πολλυδεύκες E: mss Πολυδεύκεις, -ης: B

## ALCMAN

### 2 B

Herodian on *Grammatical Figures*: The Alcmanic 'figure' is that whereby plural or dual nouns<sup>1</sup> or verbs are placed between singular nouns which go together. It occurs four times in Homer . . . ; but it is more frequent in the lyric poet Alcman; whence its name. One has only to go as far as his second ode to find:

O Castor—ye tamers of swift steeds, ye skilful horsemen—and noble Polydeuces<sup>2</sup>

### 2 C

Hephæstion *Handbook of Metre* [on syllables long by position]: For either the word will end in two consonants, for instance . . . and *μάκαρς* 'blessed,' in this:

And reclining yonder in manifold content among the Blest . . .<sup>3</sup>

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### 3-7 TO THE DIOSCURI (or TO LYCAEAN ZEUS)

Scholiast on Vergil [Such was Cyllarus when he bent to the rein of Pollux]: . . . According to the lyric poet Alcman, the horses given by Neptune to Juno were named Cyllarus (or Bowlegs) and Xanthus (or Bayard), Cyllarus being given to Pollux and Xanthus to his brother.

### 4

Aelian *On Animals*: Homer, being a poet, deserves our pardon for giving the horse Xanthus speech; and Alcman should not be blamed for imitating Homer in such matters.

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<sup>1</sup> includes adjectives      <sup>2</sup> cf. Sch. Pind. *P.* 4. 318, Sch. *Od.* 10. 513, Eust. *Od.* 1667. 34      <sup>3</sup> ref. to Heracles? cf. Apoll. *Pron.* 335b (Ἀλκμάν)

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Πωλυδεύκης    κυδρὲ *E*: mss nom.      <sup>2</sup> σάλεσσι: mss σάλεσιν  
κήμενος *E*: mss κείμενος, ἥμενος    πολλοῖς: Heph. om.

## LYRA GRAECA

### 5

Paus. 1. 41. 5 [π. Ἀλκάθου]: Ἀλκμὰν ποιήσας ᾄσμα ἐς τοὺς Διοσκούρους ὥς Ἀφίδνας<sup>1</sup> ἔλοιεν καὶ τὴν Θησέως ἀγάγοιεν μητέρα αἰχμάλωτον, ὅμως Θησέα φησὶν αὐτὸν ἀπεῖναι.

### 6

Hesych.

Ἀσανέων πόλιν . . .

τὰς Αφίδνας.

### 7

Paus. 3. 26. 2 [π. Πέφνου]: Θαλαμῶν δὲ ἀπέχει σταδίους εἴκοσιν ὀνομαζομένη Πέφνος ἐπὶ θαλάσῃ, προκεῖται δὲ νησις πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα· τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμᾶται· τοῦτο μὲν δὴ καὶ Ἀλκμᾶνα ἐν ᾄσματι οἶδα εἰπόντα, τραφῆναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασὶν αὐτοὺς, ἀλλ' Ἑρμῆν τὸν ἐς Πελλάναν κομίσαντα εἶναι.

### 8-15 εἰς Δία Λυκαῖον

Max. Plan. ad Herm. Rh. Gr. Walz 5. 510 στροφή καὶ ἀντίστροφος καὶ ἐπ' ὁδὸς συστήματα μέτρων ἐστὶν ἐν λυρικοῖς ποιήμασιν· ἡ μὲν οὖν στροφή ἐστὶν ἡ πρώτη τιθεμένη περίοδος ἐκ δύο ἢ πλείονων κώλων ὁμοίων ἢ ἀνομοίων συγκειμένη, ὥς παρὰ Ἀλκμᾶνι· (43) αὕτη γὰρ ἡ στρυφή ἐκ τριῶν ἐστὶ κώλων δακτυλικῶν ἰσομέτρων συγκειμένη· ἐξ ἀνομοίων δὲ ὥς τόδε·

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελές  
αἰενάοιδε,<sup>2</sup> μέλος  
νεοχμὸν ἄρχε παρσένοις αἰείδεν.

<sup>1</sup> mss Ἀθήνας

<sup>2</sup> B: mss αἰεὶ δὲ, αἰεὶν αἰεῖδε, αἰὲν αἰεῖδε

## ALCMAN

### 5

Pausanias *Description of Greece* [on Alcahous]: Alcman in a song to the Dioscuri tells us how they seized Aphidnae and took prisoner the mother of Theseus, but says that Theseus himself was not there.<sup>1</sup>

### 6

Hesychius *Glossary*:

City of the Athenians:

that is, Aphidnae.

### 7

Pausanias *Description of Greece* [on Pephnus]: Twenty furlongs from Thalamae there is a place on the sea called Pephnus, off which there stands a pile of rock of some considerable size, known by the same name. This according to the people of Thalamae was the birthplace of the Dioscuri, and their testimony, I know, agrees with that of a song of Alcman's; but they say that though born they were not bred there, and that it was Hermes who carried them to Pellana.

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## 8-15 TO LYCAEAN ZEUS

Maximus Planudes *On Hermogenes*: The metrical systems of lyric poetry consist of strophe, antistrophe and epode. Of these the strophe comes first, and consists of two or more similar or dissimilar lines, as in this of Alcman (43), where it is composed of three dactylic lines of the same metre, and in this, where it is made up of unlike lines:

Hither, Muse, sweet clear Muse of the many tunes and everlasting song, and begin a new lay for maids to sing.<sup>2</sup>

<sup>1</sup> cf. Sch. II. 3. 242    <sup>2</sup> cf. *E.M.* 589. 47, *Apoll. Synt.* I. 4, *Erotian* 99. 2 (Ἀλκμᾶν ἐν δ' μελῶν), *Prisc. Metr. Ter.* 2. 428 *Keil* (*Alcman in primo*), *Him. Or.* 5. 3

## LYRA GRAECA

### 9

*Vita Arati* Buhle 2. 437 ἀγνοοῦσι δὲ ὅτι καὶ Πίνδαρος κατε-  
χρήσατο τῷ ἔπει τούτῳ λέγων· “Ὁθενπερ καὶ Ὀμηρίδαι ἔρχονται,  
Διὸς ἐκ προοιμίου·” καὶ Ἀλκμάν·

. . . . . ἐγώνγα δ' αἰείσομαι  
ἐκ Διὸς ἀρχομένα.<sup>1</sup>

### 10

*Apoll. Pron.* 109. 23 πλεῖστα γοῦν ἔστι παρ' ἑτέροις εὐρεῖν  
σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . καὶ πάλιν παρ' αὐ-  
τῶ ἀντὶ τοῦ σφωϊτερον· Ἀλκμάν·

ὕμέ τε καὶ σφετέρως  
ἵππως . . .

### 11

*Sch. Eur. Tro.* 210 οἰκητήριόν φασι τὰς Θεράπνας τῶν Διοσ-  
κούρων παρ' ὅσον ὑπὸ τὴν γῆν τῆς Θεράπνης εἶναι λέγονται  
ἀποθανόντες,<sup>2</sup> ὥς Ἀλκμάν φησιν.

<sup>1</sup> Valck. -B: mss ἐγὼ δὲ αἰεί σοι με ἐκ Δ. ἀρχόμενα <sup>2</sup> mss  
ζῶντες

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<sup>1</sup> *Nem.* 2. 1 <sup>2</sup> the feminine shows the song was sung by  
girls (cf. fr. 8) <sup>3</sup> prob. the Dioscuri, mention of whom  
seems to have been added to this hymn at the request of

## ALCMAN

### 9<sup>a</sup>

*Life of Aratus*: They are unaware that Pindar, too, made use of this line, saying 'Where the children of Homer also do begin, to wit the proem unto Zeus,'<sup>1</sup> and Alcman:

But of this song of mine the beginning shall be Zeus.<sup>2</sup>

### 10

Apollonius *The Pronouns*: This is often found among other writers; for instance, σφέτερον πατέρα instead of ὑμέτερον πατέρα, 'your father' . . . and again in the same author [Hesiod] σφέτερον is used for σφωίτερον; Alcman says:

Ye<sup>3</sup> and your horses

### 11

Scholiast on Euripides *Trojan Women*: They call Therapnae the dwelling of the Dioscuri because they are said to be beneath the land of Therapnè when they are dead, as Alcman says.

the Spartans when A. passed through Sparta on his way with the poem to the temple of Lycaean Zeus in Arcadia; cf. Him. *l.c.*      \* cf. Maass *Comm. Arat. Rel. Ach.* 82, Anon. i. 91

# LYRA GRAECA

## 12, 13

Prisc. *Metr. Ter.* 3. 428 Keil: Alcman autem in primo catalecticum trimetrum fecit habentem in quarto loco modo iambum modo spondeum, sic [—fr. 8 l. 3; *then*—]

καὶ ναὸς ἀγνὸς<sup>1</sup> εὐπύργῳ Σερίπνας,

hic quarto loco spondeum habet. Similiter

χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ

quarto loco spondeum posuit, nam φν producitur . . .

## 14

Aristid. 2. 508 π. τοῦ Παραφθέγματος· ἀκούεις δὲ καὶ τοῦ Λάκωνος λέγοντος εἰς αὐτόν τε καὶ τὸν χορόν 'Α Μῶσα κ.τ.λ. . . . προστίθει δὲ κἀκεῖνο, ὅτι αὐτῆς τῆς Μούσης δεηθεὶς κατ' ἀρχὰς ὁ ποιητής, ἴν' ἐνεργὸς ὑπ' αὐτῆς γένοιτο, εἶτα ὥσπερ ἐξέστη καὶ φησὶν ὅτι τοῦτο ἐκεῖνο <ὁ> χόρος αὐτὸς ἀντὶ τῆς Μούσης πεποίηκε.<sup>2</sup>

ἃ Μῶσα\* κέκλαγ', ἃ λίγεια Σειρήν<sup>3</sup>  
e.g.<sup>4</sup> ἀλλὰ νιν οὐκ ἄρ' ἔδευε<sup>5</sup> καλῆν ἐμέ,  
| τῷ Φόπα, παρθενικαί,  
| ὕμμες τοσαύταν ἐμπεπνεύκατ' αὐταί.<sup>6</sup>

## 15

Sch. Ap. Rh. 1. 146 [Αἰτωλὶς . . . Λήδη]. Φερεκύδης δὲ ἐν τῇ β ἐκ Λαοφόντης τῆς Πλευρῶνος Λήδαν καὶ Ἀλθαίαν Θεστίφ γενέσθαι φησὶν· ὅτι δὲ Γλαύκου ἐστὶ καὶ Ἀλκμάν<sup>7</sup> αἰνιττεται λέγων·

. . . τὼς τέκε <Φοι> θυγάτηρ  
Γλαύκῳ μάκαιρα<sup>8</sup>

<sup>1</sup> Herm. -B: mss ἀγνῶς    <sup>2</sup> E: mss γεγένηται    <sup>3</sup> κέκλαγ'  
<sup>4</sup> Welck. -B: mss κελήγη or -ει    <sup>5</sup> E: cf. Hes. Th. 31  
<sup>6</sup> cf. Sa. 2. 15 ἐπιδευφην    <sup>7</sup> cf. 1. 95    <sup>8</sup> B: mss Ἀλθαίαν  
from above    <sup>9</sup> suppl. B

## ALCMAN

### 12, 13

Priscian *Metres of Terence*: Moreover Alcman in his first book has a catalectic trimeter sometimes with and sometimes without an iambus in the fourth foot thus [— *frag.* 8. l. 3 ; *then* —]

. . . And the temple pure of towered Therapnae ;<sup>1</sup>  
here he has a spondee in the fourth foot. Similarly :

. . . Falleth dumb upon the shore among the  
tangle ;<sup>2</sup>

here, too, he has given the fourth foot a spondee, for the first syllable of φύκεσσι is long.

### 14

Aristides *On the Extemporised Addition*<sup>3</sup>: You hear the Laconian, too, saying to himself and the chorus: 'The Muse' etc. ; note also that having at the outset asked the Muse herself to inspire him, he then seems to change about and says that the chorus who is singing the song has itself done this instead of the Muse.

The Muse crieth aloud, that Siren clear and  
*c.g.* sweet. But I had no need, it seems, to invoke  
| her aid, seeing that you yourselves, ye maidens,  
| have inspired me with so loud a voice.

### 15

Scholiast on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: It is true that Pherecydes says in his second Book that Leda and Althaea were daughters of Thestius by Laophontê daughter of Pleuron ; but that Leda was daughter of Glaucus is implied by Alcman thus :

. . . his sons by the blessed daughter of Glaucus

---

<sup>1</sup> cf. Harp. 151. 14 (Ἀλκμάν ἐν δ), Phot. and Suid. Θεράπναι, Paus. 3. 20. 1, Sch. Pind. l. 4. 3, Steph. Byz. Θεράπναι  
<sup>2</sup> the calm sea      <sup>3</sup> to a written speech of his own



## LYRA GRAECA

### 16 εἰς Ἥραν<sup>1</sup>

Ath. 15. 680f [π. ἐλιχρύσου]· μνημονεύει αὐτοῦ Ἀλκμάν ἐν τούτοις·

καὶ τὴν εὖχομαι φέροισα<sup>2</sup>  
τόνδ' ἐλιχρύσω πυλεῶνα  
κῆράτω κυπαίρω.<sup>3</sup>

### 17-23 εἰς Ἀρτεμιν

*E.M. Vet. Miller Misc.* 263 ῥύτειρα·

Ἄρταμι, ῥύτειρα τόξων<sup>4</sup>

### 18

Apoll. *Pron.* 75. 12 ἡ σέο καταβάλλει τὸ σ εἰς τὸ τ παρὰ ἑωριεύσιν. Ἀλκμάν·

Ἐμὲ Λατοῖδα τέο θ' ἀγεόχορον<sup>5</sup>

### 19

Sch. *Il.* 21. 485 περιάπτεται γὰρ νεβρίδας, Ἀλκμάν·

ἐπαμμένα πέρι<sup>6</sup> δέρματα θηρῶν

### 20

*E.M.* 486. 39 καλὰ· τὸ καλὰ παρ' Ἀλκμᾶνι καλλὰ ἐστίν, οἶον

καλλὰ μελισδομένα

<sup>1</sup> Ath. 15. 678a <sup>2</sup> τὴν B: mss τιν' <sup>3</sup> πυλεῶνα κῆρ. Boiss: mss πιλεω ἀκηράτων κυπαίρω Welck., cf. Eust. *Od.* 1648. 7: mss κυπέρω <sup>4</sup> B *Adesp.* 46b <sup>5</sup> i.e. ἀγιόχορον E: mss δ' ἀχοσχορον <sup>6</sup> B-E: mss ἐπάμεναι (or ἐσσαμένα) παρὰ

## ALCMAN

### 16 To HERA

Athenaeus *Doctors at Dinner* [on the helichryse or cassidony]: Alcman speaks of it thus:

To thee also I pray with this garland of cassidony and lovely bedstraw<sup>1</sup> for an offering.

### 17-23 To ARTEMIS<sup>2</sup>

*Old Etymologicum Magnum*: Drawer:

O Artemis, drawer of bowstrings

### 18

Apollonius *The Pronouns*: The pronoun *σέ* changes *σ* to *τ* in Doric; compare Alcman:

Me who am choirmaster as well to thee as to the Son of Leto

### 19

Scholiast on the *Iliad*: For Artemis is clad in fawnskins; compare Alcman:

clad in the skins of the beasts of the field

### 20

*Etymologicum Magnum* *καλά*, 'pretty': the word appears as *καλλά* in Alcman:

sung of so prettily<sup>3</sup>

<sup>1</sup> I thus translate because it was used for lying on (at meals), though it is not *our* bedstraw; sometimes translated 'galingale' <sup>2</sup> all these fragments are not necessarily from the same hymn <sup>3</sup> cf. *Cram. A.P.* 4. 63. 13, *Apoll. Adv.* 155. 9

# LYRA GRAECA

21

Apoll. *Pron.* 50. 28 οἱ αὐτοὶ Δωριεῖς ἐγώνγα καὶ ἐγάνη·

οὐ γὰρ ἐγώνγα, Γάνασσα Διὸς θύγατερ<sup>1</sup>

Ἀλκμάν.

22

Choer. ad Heph. 13 [π. παιωνικοῦ]· Ἡλιοδωρος δὲ φησι  
κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πίδα τομήν . . . οἶον·

οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλῃ

23

Ath. 14. 646a [π. κριβανῶν]· κριβάνας πλακοῦντάς τινας  
ὀνομαστικῶς Ἀπολλόδωρος παρ' Ἀλκμῶνι· ὁμοίως καὶ Σωσίβιος ἐν  
τρίτῳ *Περὶ Ἀλκμῶνος*, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων  
αὐτοὺς· χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἐστιά-  
σεις, περιφέρειν τε αὐτοὺς ὅταν μέλλουσιν ἄδειν τὸ παρεσκευασ-  
μένον ἐγκώμιον τῆς Παρθένου αἱ ἐν τῷ χορῷ ἀκλόγιστοι.

Ibid. 3. 114f [π. μαζῶν]· αἱ δὲ παρ' Ἀλκμῶνι θριδακίσκαι  
λεγόμεναι αἱ αὐταὶ εἰσι ταῖς Ἀττικαῖς θριδακίναῖς, λέγει δὲ οὕτως  
ὁ Ἀλκμάν·

θριδακίσκας τε καὶ κριβάνας νῶντος<sup>2</sup>

24 εἰς Ἀφροδίτην

Str. 8. 340 [π. Ἡλίδος]· ποιητικῶ δέ τινι σχήματι συγκατα-  
λέγειν τὸ μέρος τῷ ὅλῳ φασὶ τὸν Ὅμηρον, ὥς τὸ ἄν' Ἑλλάδα  
καὶ μέσον Ἀργος· . . . καὶ Ἀλκμάν δέ·

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρύταν

<sup>1</sup> mss ἐγώνγα  
κριβανωτὸς οἱ τῶς

<sup>2</sup> B, cf. Phot. νῶντος· σωρεύοντος; mss

## ALCMAN

### 21

Apollonius *Pronouns*: The same Dorians say ἐγώνυα an ἐγώνη 'I'; compare:

Never [did] I, O queen born of Zeus  
from Alcman.

### 22

Choeroboscus on Hephaestion *Handbook of Metre* [on the paeonic]: Heliodorus says that the foot-by-foot caesura is regular in paeonics, as for instance:

nor yet from Cnacalus nor yet from Nyrsylas <sup>1</sup>

### 23

Athenaeus *Doctors at Dinner* [on 'pan-baked' loaves]: According to Apollodorus this is the name of a kind of cake in Alcman; and similarly Sosibius in the third Book of his treatise *On Alcman*, declaring that they are shaped like a woman's breast and are used at Sparta for women's feasts, being carried round just before the attendants in the chorus sing the eulogy they have prepared in honour of the Maid.

The Same [on loaves]: The θριδακίσκαι of Alcman are the same as the Attic θριδακῖναι or lettuces; the passage of Alcman runs thus:

making a pile of lettuces and pan-baked loaves

### 24 To APHRODITE

Strabo [on Elis]: They say that Homer, by a poetic figure, puts the part side by side with the whole, as 'throughout Greece and midmost Argos' . . . and Alcman, too, says:

From the lovely Cyprus and the sea-girt Paphos <sup>2</sup>

<sup>1</sup> haunts of Artemis, cf. Paus. 8. 23. 4      <sup>2</sup> cf. Men. *Rh. Gr.* Walz 9. 135 (on hymns of invocation; 'calls Aphrodite from Cyprus, Cnidus,' etc.)

# LYRA GRAECA

25

Ath. 9. 390a καλοῦνται δὲ οἱ πέρδικες ὑπ' ἐνίων κακκάβαι, ὡς καὶ ὑπ' Ἀλκμᾶνος, λέγοντος οὕτως·

ἔπη δέ γα<sup>1</sup> καὶ μέλος Ἀλκμᾶν

εἶρε<sup>2</sup> γεγλωσσάμενον

κακκαβίδων στόμα συνθέμενος,

σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων ἔδειν ἐμάνθανε.

26

Ant. Car. *Hist. Mir.* 27 (23) τῶν δὲ ἀλκυνόνων οἱ ἄρσενες κηρύλοι καλοῦνται· ὅταν οὖν ὑπὸ τοῦ γήρως ἀσθενήσωσι καὶ μηκέτι δύνωνται πέτεσθαι, φέρουσιν αὐτοὺς αἱ θηλεῖαι ἐπὶ τῶν πτερῶν λαβοῦσαι· καὶ ἐστὶ τὸ ὑπὸ τοῦ Ἀλκμᾶνος λεγόμενον τούτῳ συμφκειωμένον· φησὶν γὰρ ἀσθενὴς ὢν διὰ τὸ γήρας καὶ τοῖς χοροῖς οὐ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχήσει·

οὐ μ' ἔτι, παρθενικὰ μελιγάρυες ἱερόφωνοι,<sup>3</sup>  
γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἶην,  
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυνόνεσσι ποτῆται  
νηδεῆς<sup>4</sup> ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος<sup>5</sup> ὄρνις.

27

Aristid. 2. 40 π. Ῥητορικῆς· τί δὲ ὁ τῶν παρθένων ἐπαινέτης τε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητής;<sup>6</sup>

Πολλυλέγων<sup>7</sup> ὄνυμ' ἀνδρί, γυναικὶ δὲ Πασιχάρηα.<sup>8</sup>  
πολλά, φησὶν, ὁ ἀνὴρ λεγέτω, γυνὴ δὲ οἷς ἂν ἀκούσῃ χαίρετω.

<sup>1</sup> E: mss ἐπήγε δέ: B ἔπη τάδε

<sup>2</sup> Emperius: mss εἶρε

<sup>3</sup> loud-voiced, cf. l. 95

<sup>4</sup> Boiss: mss νηλεῆς but Phot. ἀδεῆς <sup>5</sup> if right, this use of the gen. of the noun instead of an adj. personifies spring; Heck. *iapds* = *ierds* perh. rightly; the halcyon was popularly connected with winter

<sup>6</sup> Sch. ὁ Ἀλκμᾶν <sup>7</sup> E, cf. Πολυμέδων: mss πολλὰ λέγων: Herm. Πολλαλέγων <sup>8</sup> Herm: mss πᾶσι (πάσῃ) χαρῆα

## ALCMAN

### 25

*Athenaeus Doctors at Dinner*: Partridges are called by some writers *κακκάβαι*, notably by Alcman, who says:

Aye, and Alcman did put together the tongued utterance of the *caccabis*, to make his twine of words and music,

clearly indicating that he learnt to sing from the partridges.<sup>1</sup>

### 26

*Antigonus of Carystus Marvels*: The cock halcyons are called ceryls, and when they grow old and weak and unable to fly, their mates carry them upon their wings; and with this is connected the passage in Alcman where he says that age has made him weak and unable to whirl round with the choirs and with the dancing of the maidens:

O maidens of honey voice so loud and clear, my limbs can carry me no more. Would O would God I were but a ceryl, such as flies fearless of heart with the halcyons over the bloom of the wave, the Spring's own bird that is purple as the sea!<sup>2</sup>

### 27

*Aristides On Rhetoric*: And what saith the praiser and counsellor of the maidens, the poet of Sparta?

Be the man's name Say-much, the woman's Glad-of-all,

by which 'he means 'let the man speak and the woman be content with whatsoever she shall hear.'

<sup>1</sup> the poet is jestingly praising his choir at his own expense <sup>2</sup> cf. Bek. *An.* 2. 522, 568, 946, Cram. *A.O.* 1. 265, 1, *E.M.* 186. 43, Sch. *Ar. Av.* 250, 299, Suid. *κηρύλος*, Phot. s. *ὑπρίς*, *Ath.* 9. 347 d, *Zon.* 121 (Goettl.)

# LYRA GRAECA

28—35

Ath. 9. 373e [π. ὀρνίθων]. ὅτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ ὀρνεις λέγουσιν, πρόκειται τὸ Μενάνδρειον μαρτύριον· ἀλλὰ καὶ Ἀλκμάν που φησί·

δῦσαν δ' ἄπρακτα νεάνιδες ὦτ'  
ὀρνίς ἱέρακος ὑπερπταμένω.<sup>1</sup>

29

Apoll. Pron. 58. 13 ἀλλὰ καὶ Ἀλκμάν πρωτῷ

Μάκαρς ἐκεῖνος

φησί.

30

Ibid. 366c ἡ σέ . . . Δωριεῖς διὰ τοῦ τ . . . Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι . . . καὶ ἔτι κοινῶς·

σέ γὰρ ἄζομαι.

31

Sch. Od. 6. 244 [αἱ γὰρ ἐμοὶ τοιοῦσδε πόσις κεκλημένος εἶη | ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μίμνειν]. ἡμφω μὲν ἄθετεῖ Ἀρίσταρχος· διστάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ Ἀλκμάν αὐτὸν μετέλαβε,<sup>2</sup> παρθένους λεγούσας εἰσάγων·

Ζεῦ πάτερ, αἱ γὰρ ἐμὸς πόσις εἶη

32

Apoll. Pron. 109. 23 πλεῖστα γοῦν ἔστι παρ' ἐτέροις εὐρεῖν σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . Ἀλκμάν (—fr. 10; *lien*—)

σφεὰ δὲ προτὶ γούνατα πίπτω.<sup>3</sup>

<sup>1</sup> δῦσαν B, cf. Il. 18. 145 : mss λῦσαν    <sup>2</sup> Lehrs : mss -έβαλε  
<sup>3</sup> προτὶ Bek : mss ποτὶ

<sup>1</sup> prob. from a poem dealing with Nausicaa and Odysseus' entertainment by Alcinous, Od. 6 and 7 : with 28 cf. Od. 6. 138

## ALCMAN

28-35<sup>1</sup>

Athenaeus *Doctors at Dinner* [on poultry]: That they say ὄρνεις for ὄρνιθες 'birds' in the plural is obvious from the above testimony of Menander; but Alcman also says somewhere:

Down sank the damsels helpless, like birds beneath  
a hovering hawk.

29<sup>2</sup>

Apollonius *The Pronouns*: But Alcman, too, says in his first Book:

Blest is he

30<sup>3</sup>

The same: The pronoun σέ, 'thee' . . . The Dorians use the form in τ; compare Alcman (132), and that in ι (52), and also the ordinary form in σ:

For of thee stand I in awe.<sup>4</sup>

31<sup>5</sup>

Scholiast on the *Odyssey* [Would that such a man might be my husband here dwelling, and would be pleased to abide with me!]: Aristarchus athetises both these lines, but is doubtful about the first because Alcman has adopted it, making some maidens say:

O Father Zeus! that he were but my husband!

32<sup>6</sup>

Apollonius *The Pronouns*: This is often found among other writers; for instance, σφέτερον πατέρα instead of ὑμέτερον πατέρα 'your father' . . . Alcman (—fragment 10; then—)

Before your knees I fall.

(N.'s companions on seeing O.) <sup>1</sup> cf. *Od.* 6. 158 O. to N.  
<sup>2</sup> cf. *Od.* 6. 168 O. to N. <sup>3</sup> cf. *Apoll. Synt.* 139 <sup>4</sup> cf.  
*Od.* 6. 244 N. on seeing O. dressed <sup>5</sup> cf. *Od.* 7. 146 O.  
 supplicates Arete



# LYRA GRAECA

33

Cram. *A.P.* 4. 181. 27 εἶκω τὸ ὑποχωρῶ . . . ὥς Ἀλκμάν

τῷ δὲ γυνὰ ταμία<sup>1</sup> σφεὰν ἔειξε χώραν.<sup>2</sup>

34

Id. *A.O.* 1. 343. 11 καὶ πληττον τὸ πηδάλιον, καὶ ὑποκοριστικῶς εἶπεν Ἀλκμάν

πλητρίον<sup>3</sup>

35

Eust. *Π.* 110. 25 μονῆρες δὲ ἐν θηλυκοῖς ἡ χεῖρ, ἡ κλίνεται διχῶς, ποτὲ μὲν διὰ τοῦ ε . . . , ποτὲ δὲ διὰ τῆς εἰ διφθόγγου, ποτὲ δὲ κατὰ Ἡρωδιανὸν καὶ μετατεθείσης αὐτῆς εἰς η, ᾧ μαρτυρεῖ φησὶν Ἀλκμάν ἐν τῷ

ἐπ' ἄριστερά χηρὸς ἔχων

36

Apoll. *Lex. Hom.* κνώδαλον . . . Ἕνιοι δὲ θῆρας μὲν καὶ θηρία λέγουσι<sup>4</sup> λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ παραπλήσια τούτοις, ἔρπετὰ δὲ πάλιν κοινῶς τὰ γένη τῶν ὕφειν, κνώδαλα δὲ τὰ θαλάσσια κήτη, φαλαίνας καὶ ὅσα τοιαῦτα, καθάπερ καὶ Ἀλκμάν διαστέλλει λέγων οὕτως

εὐδοισιν δ' ὀρέων κορυφαί τε καὶ φάραγγες  
πρώφονές τε καὶ χαράδραι,<sup>5</sup>  
φύλά θ' ἔρπετὰ τόσσα<sup>6</sup> τρέφει μέλαινα γαῖα,  
θῆρες τ' ὀρεσκῶι καὶ γένος μελισσᾶν,  
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας<sup>7</sup> ἁλός·  
εὐδοισιν δ' οἰωνῶν  
φύλα τανυπτερύγων.

<sup>1</sup> B, cf. Od. 7. 175: mss τὸ δὲ γύναι ταμίας <sup>2</sup> E: mss σφεὰς εἶξε χώρας (σφεὰς from ταμίας): ἔειξε Apoll. (τῷ ε πλεονάζει) <sup>3</sup> E: mss πληθρίον: πληττον prob. Aeol. for πληκτρον; for simplification of consonant-compounds cf. ὕματα, ἔσλος <sup>4</sup> mss λέγοντες <sup>5</sup> Vill.-Baunack: mss

## ALCMAN

### 38<sup>1</sup>

Cyrrillus in Cramer's *Inedita (Paris)*: *ἐλκω* 'to withdraw' . . . as Alcman:

And the housewife gave up her place to him.<sup>2</sup>

### 34

Cramer *Inedita (Oxford)*: And *πλητρον* 'rudder,' and in the diminutive-form Alcman said *πλητριον*

'tiller' <sup>3</sup>

### 35

Eustathius on Homer: *χερ* 'hand' is peculiar among feminines in being declined in two ways, both with *ε* and with *ει*, and, according to Herodian, with the change to *η*, for which he quotes Alcman:

having upon his <sup>4</sup> left hand

### 36

Apollonius *Homeric Lexicon*: Some writers give the name of beast to lions, leopards, wolves, and all similar animals, that of creeping-thing generically to the various kinds of snakes, that of monster to cetaceans such as whales; which is the distinction made by Alcman in the lines:

Asleep lie mountain-top and mountain-gully, shoulder also and ravine; the creeping-things that come from the dark earth, the beasts whose lying is upon the hillside, the generation of the bees, the monsters in the depths of the purple brine, all lie asleep, and with them the tribes of the winging birds.

<sup>1</sup> cf. *Od.* 7. 175 Alcinous entertains O. <sup>2</sup> cf. *Apoll. Pron.* 112. 2  
<sup>3</sup> cf. *Ammon.* 109 <sup>4</sup> or 'my': cf. *Od.* 5. 276: perh. O. is telling A. how he came to Scheria 'keeping the Bear upon his left hand'

---

*εὐδουσιν* and *φάλαγγες πρωτονέστε* <sup>6</sup> Schoemann: mss φ.  
*τε ἔρπ.* θ' *ὄσσα* <sup>7</sup> mss *μελισσῶν* and *πορφυρῆς*

# LYRA GRAECA

37

Apoll. Pron. 95. 9 ἡ ἀμῶν παρὰ Δωριεῦσι, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἀμός· τῇ μέντοι διαιρέσει ἡ πρωτότυπος διαλλάσσει τῆς κτητικῆς . . . Ἀλκμάν·

ὄσαι δὲ παῖδες ἀμέων ἐντί, τὸν κιθαρίσταν  
αἰνέοντι . . .<sup>1</sup>

38

Eust. Il. 1147. 1 λῆδος . . . ὃ Δωριεῖς λᾶδος φασιν ὡς Ἀλκμάν·

λᾶδος εἴμένα καλόν

ὃ ἐστὶν λήδιον ἐνδεδυμένη εὐειδής.

39

Eust. Od. 1618. 23 κατὰ δὲ τὴν παρὰ Ἡρωδιανῶ Ἀλκμανικὴν χρῆσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,<sup>2</sup> οἶον·

Ἀρτάμιτος θεράποντα

οὔτω θέμις θέμιτος.

40

Ach. Tat. Isag. 2. 166 (Petavius *Uranologium*) εἰσὶν οὖν τέσσαρες σφαῖραι· ἢ στοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ στύχφ καὶ τάξει ἕκαστον αὐτῶν ὑποκεῖσθαι· ὥς πον καὶ Ἀλκμάν

ὁμοστοίχους

ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθένους.

41

Suid. ψιλεύς· ἐπ' ἀκροῦ χοροῦ ἱστάμενος· ὅθεν καὶ

φιλόψιλος

παρ' Ἀλκμᾶν ἡ φιλοῦσα ἐπ' ἀκροῦ χοροῦ ἵστασθαι.<sup>3</sup>

<sup>1</sup> mss παῖδες      <sup>2</sup> sugg. B (bis) : mss Ἀρτέμ.      <sup>3</sup> cf. ψίλον = πτίλον and Hesych. ψιλεῖς· οἱ ὕστατοι χορεύοντες

## ALCMAN

### 37

Apollonius *Pronouns*: The pronoun ἀμῶν is Doric, and shows an articular genitive corresponding to ἀμός. But the primitive, ἀμέων 'us,' is distinguished from the possessive, ἀμῶν 'our,' by diaeresis . . . Alcman:

All of us that are girls do praise our lyre-player.<sup>1</sup>

### 38

Eustathius on the *Iliad*: λῆδος 'muslin gown' . . . which the Dorians call λᾶδος, as Alcman:

and she is clad in a fair muslin gown,  
that is, clothed in a handsome summer dress.

### 39

Eustathius on the *Odyssey*: And also, according to the instance quoted by Herodian from Alcman, Ἀρτάμιτος for Ἀρτέμιδος 'of Artemis,' as:

minister of Artemis;

So θέμις, θέμιτος.

### 40

Achilles Tatius *Introduction to Aratus' Phaenomena*: There are four spheres, and these are called by the ancients στοιχεῖα because each of them lies in a row or rank, just as Alcman somewhere called girls dancing in a line

maidens all a-row

### 41

Suidas *Glossary*: ψιλεύς, 'winger': one who stands on the edge of a band of singers; whence Alcman's

lover of the wings,

'she who loves to stand on the edge of the choir.'<sup>2</sup>

<sup>1</sup> the poet's choir to the poet

<sup>2</sup> cf. Phot. s. ψιλεύς

## LYRA GRAECA

42

Bek. *An.* 2. 855 ὁ ὑποκορισμὸς ὀνομά ἐστι μικρότητος· ἐμφαντικὸν καὶ κόραις ἑοικὸς· λαμβάνεται δὲ ἕνεκεν τοῦ πρέποντος ὡς παρ' Ἀλκμᾶνι· . . . κόραι γὰρ αἱ λέγουσαι.

Γ'

43

Heph. 43 [π. δακτυλικοῦ]· Ἀλκμᾶν δὲ καὶ ὅλας στροφὰς τούτῳ τῷ μέτρῳ κατεμέτρησε·

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,  
ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἔμερον<sup>1</sup>  
ὕμνον καὶ χαρίεντα τίθει χορόν.<sup>2</sup>

44

Sch. *Od.* 3. 171 Ψυρίης· νησίδιον μικρὸν ἔχον λίμενα νηῶν εἴκοσιν· Ἀλκμᾶν·

πάρ θ' ἱερὸν σκόπελον παρά τε Ψύρα<sup>3</sup>

45

Aristid. 2. 509 π. τοῦ Παραφθέγματος· ἀλλαχῇ δὲ οὕτω σφόδρα ἐνθεὸς γίγνεται (ὁ Ἀλκμᾶν) ὥστε φαίης ἂν οὐδ' οὕτωςι κατὰ τὸ βῆμα ἐνθεὸς ἐστίν, ἀλλ' αὐτὸ δὴ τοῦτο ὥσπερ θεὸς τῶν ἀπὸ μηχανῆς λέγει·

εἵπατέ μοι τάδε, φύλα βροτήσια.

<sup>1</sup> ἐφ' ἔμερον the phrase whence came ἐφίμερος  
ὕμνω <sup>3</sup> πάρ θ' Buttmann : mss παρά τε

Max.

## ALCMAN

### 42

Bekker *Inedita* : The diminutive or pet-name is a name expressive of smallness and suitable to girls. It is used for this reason, for instance, by Alcman : . . . ; for the speakers are girls.<sup>1</sup>

### Book III<sup>2</sup>

### 43

Hephaestion *Handbook of Metre* [on the dactylic] : Alcman has whole stanzas of this metre :

Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please.<sup>3</sup>

### 44

Scholiast on the *Odyssey* : Psyria, a little islet with anchorage for twenty ships . . . compare Alcman :

to the sacred rock, to Psyra

### 45

Aristides *On the Extemporised Addition* : In another place Alcman becomes so God-inspired that you may say he is not only *θεός* in the ordinary sense of the word but speaks the God's actual words like a God from the machine, *deus ex machina* :

Tell me this, ye mortal breeds.

<sup>1</sup> the quotation is lost : cf. Cram. *A.O.* 4 273. 12      <sup>2</sup> in this book I have placed all other fragments of choral or otherwise general type      <sup>3</sup> cf. Max. Plan. 5. 510 Walz, Ars. 360, *Puroem.* 2. 540, Heph. 44 and Sch.

# LYRA GRAECA

46

Ath. 10. 416c [π. πολυφαγίας]· καὶ Ἀλκμᾶν δὲ ὁ ποιητὴς  
 αὐτὸν ἀδηφάγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων·

καὶ τόκα τοι δώσω τρίποδος κύτος,<sup>1</sup>  
 ᾧ κ' ἐνὶ <δείπνον ἀολλέ> ἀγείρης.<sup>2</sup>  
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος  
 ἔτνεος, οἶον ὁ παμφάγος Ἀλκμᾶν  
 ἠρύσθη χλιερὸν πεδὰ<sup>3</sup> τὰς τροπᾶς·  
 οὔτι γὰρ ἢ τετυγμένον ἔσθαι,<sup>4</sup>  
 ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,  
 ζατεύει . . .<sup>5</sup>

47

Ibid. 11. 498f [π. σκύφου]· Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν  
 τῷ Περὶ τῆς Νεστορίδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν  
 μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἐχρήτο, συβῶται δὲ καὶ νομεῖς καὶ  
 οἱ ἐν ἀγρῷ . . . καὶ Ἀλκμᾶν δέ φησι·

πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα  
 θεοῖσι Φάδη πολύφανος ἑορτά,<sup>6</sup>  
 χρύσιον ἄγγος ἔχοισα μέγαν σκύφον  
 οἷά τε ποιμένες ἄνδρες ἔχοισιν,  
 χερσὶ λεόντεον ἐν γάλα θείσα<sup>7</sup>  
 τυρὸν ἐτυρήσας μέγαν ἄτρυφον  
 ἀργιφόεντα . . .<sup>8</sup>

<sup>1</sup> τόκα sugg. B: mss πόκα <sup>2</sup> δείπνον E, ἀολλέ' Jur: mss  
 by haplogr. ᾠκένιλεα γειρης (ΔΕ for ΔΕ, cf. ΧΑ for ΧΛ below):  
 B ἀγείραις perh. rightly <sup>3</sup> Cas: mss χαιερὸν παῖδα <sup>4</sup> mss  
 also τετυμμ. <sup>5</sup> κοινὰ Cas: mss κα νὰ <sup>6</sup> mss θεοῖς ἄδη  
<sup>7</sup> Fiorillo-Herm, cf. Aristid. 1. 49: mss ἐπαλαθεῖσα <sup>8</sup> E, cf.  
 late poet Cram. A.P. 4. 350 (epithet of νῶτα θαλάσσης, mss  
 ἀργυφ.): mss ἀργυφέδον τε, ἀργειόφειονται, -φόνται: Gram. (see  
 opp.) ἀργίφοντα

## ALCMAN

### 46

Athenaeus *Doctors at Dinner* [on voracity]: And in his third Book the poet Alcman records that he was a glutton, thus:

And then I'll give you a fine great caldron wherein you may gather a plentiful dinner.<sup>a</sup> But unfired is it yet, though soon to be full of that good pottage the all-devouring Alcman loves piping hot when the days are past their shortest. He'll none of your fine confections, not he; for, like the people, he seeketh unto the common fare.<sup>1</sup>

### 47

The same [on the *scyphus*]: Asclepiades of Myrlea, in his treatise on *the Cup of Nestor*, says that the *scyphus* or 'can,' and the *cissybium* or 'mazer' were never used by town-dwellers and people of means, but only by swineherds and shepherds and country-folk. . . . And Alcman says:

Time and again 'mid the mountain-tops, when the Gods take their pleasure in the torch-lit festival, you have carried a great can of the sort that shepherds carry, but all of gold and filled by your fair hand with the milk of a lioness, and thereof have made a great cheese, whole and unbroken and shining white.<sup>2</sup>

<sup>1</sup> *i. e.* when you, the chorus-leader, have won the singing-contest for Alcman, I, the judge (A. makes him say) will give you—and him—the prize <sup>2</sup> ref. to a Maenad at a midnight festival of Dionysus: cf. a Grammarian quoted *Philologus* 10. 350    <sup>a</sup> δειπνον acc. masc.



## LYRA GRAECA

48

Plut. *Qu. Conu.* 3. 10. 3 δροσοβολεῖ γὰρ ταῖς πανσελήνοισι  
αἰνιττόμενος (ὁ ἀήρ), ὥς που καὶ Ἀλκμᾶν ὁ μελοποιὸς  
αἰνιττόμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνην·

οἶα Διὸς θυγάτηρ  
ἔρσα τρέφει καὶ δίας Σελάνας<sup>1</sup>

49

Nat. Com. *Myth.* 3. 255 Quidam tradiderunt Lunam  
fuisse uxorem Aeris, e quo Noem filium conceperit et  
genuerit, ut ait Alcman melicus in eo carmine :

ἄγρωστιν δρόσος αὔξει  
μήνας τε καὶ ἀέρος νιός.<sup>2</sup>

50

Sch. *Il.* 13. 588 : . . . τῇ φι παραγωγῇ ὁ ποιητὴς κατὰ τριῶν  
ἐχέχρηται πτώσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ  
κλητικῆς Ἀλκμᾶν ὁ μελοποιὸς οὕτως·

Μῶσα Διὸς θύγατερ,  
ὠρανίαφι λίγ' αἰέσομαι·

ἔστι γὰρ οὐρανία.

51

Sch. *Il.* 22. 305 [ἀλλὰ μέγα βέξας τι καὶ ἐσσομένοισι πυθέσθαι]·  
λείπει τὸ ἀγαθόν, ὥς Ἀλκμᾶν·

μέγα γείτονι γείτων.

<sup>1</sup> Bernardakis mss κ. ἀσελ : *Qu. Nat.* κ. Σ. δίας <sup>2</sup> mss  
δρόσον αὔξ. μὲν μήνης

<sup>1</sup> cf. Plut. *Fac. Orb.* 25, *Qu. Nat.* 24, *Macr. Sat.* 7. 16  
<sup>2</sup> the bona fides of this author is open to doubt <sup>3</sup> cf.

## ALCMAN

### 48

Plutarch *Dinner-Table Problems*: For the melting air drops the most dew at full moon, as the lyric poet Alcman implies when he says that the dew is daughter of the Air and the Moon:

such as are nursed by the dew that is the daughter of Zeus and the divine Moon<sup>1</sup>

### 49

Natalis Comes *Mythology*:<sup>2</sup> Some authorities have held that the Moon was the wife of the Air, and by him the mother of the Dew; compare the lyric poet Alcman in the well-known poem:

The dew that is son of moon and air makes the deergrass to grow.

### 50

Scholiast on the *Iliad*: The termination -φι is used by Homer in three cases, genitive, dative, and accusative. . . . And Alcman the lyric poet uses it in the vocative, thus:

Muse, daughter of Zeus, heavenly Muse, sweet and clear will I sing;

for ὠρανίαφι stands for οὐρανία 'heavenly.'<sup>3</sup>

### 51

Scholiast on the *Iliad* ['but having done some great thing that shall be known even to them that are yet to be']: there is an omission of the word 'good,' as in Alcman:

Neighbour is a great thing unto neighbour.

Sch. *Il.* 2. 233, Apoll. *Adv.* 165. 7, Cram. *A.O.* 1. 293. 23 (οὐρανίαφι γ' αἰέσομαι), *E.M.* 800. 10, *E.G.* 411. 16, but metre and grammar alike point to some early corruption, perh. of οὐρανία λγ' αἰέσομαι

## LYRA GRAECA

52

Apoll. *Prosp.* 83. 3 ἡ σέ ὁμοίως πρὸς πάντων κοινή· Δωριεῖς  
διὰ τοῦ τ· . . . (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι·

τεῖ γὰρ Ἀλεξάνδρῳ δαμάσαι.<sup>1</sup>

53

Sch. *Il.* 3. 39 Δύσπαρι· ἐπὶ κακῷ ὠνομασμένε Πάρι, κακὲ  
Πάρι· καὶ Ἀλκμάν φησι·

Δύσπαρις, αἰνύπαρις, κακὸν Ἑλλάδι βωτιανείρα

54

Ibid. 16. 236 [ἡμὲν δὴ ποτ' ἐμὸν ἔπος ἔκλυες εὐχομένοιο]· τὴν  
ἀπὸ τῆς μητρὸς δέησιν ἑαυτοῦ εὐχὴν νενόμικεν· ὁ γὰρ τὴν Θέτιν  
αὐτῷ ἀνεῖς Ἀχιλλεὺς ἦν καὶ εἰς αὐτὸν ἄγεται <ἡ εὐχή>· καὶ  
Ἀλκμάν γάρ φησι·

καί ποτ' Ὀδυσσῆος ταλασίφρονος ὥαθ' ἐταίρων  
Κίρκα ἐπαλείψασα . . .<sup>2</sup>

οὐ γὰρ αὐτὴ ἤλειψεν, ἀλλ' ὑπέθετο Ὀδυσσεῖ.

55

Bek. *An.* 2. 566. 11 ἐξῆς ρητέον ἐστὶ καὶ περὶ τοῦ ῥά·  
Ἀλκμάν·

Τίς κα, τίς ποκα ῥὰ ἄλλω νόον ἀνδρὸς ἐνίσποι ;<sup>3</sup>

56

Ammon. *Ἰπες*· . . . *Ἰκες* δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν  
ἐμπέλων· Ἀλκμάν·

καὶ ποικίλον ἱκα τὸν ὀφθαλμῶν ὀλετῆρα<sup>4</sup>

<sup>1</sup> mss δάμασαι <sup>2</sup> ὥαθ' Schn: mss ᾧτά θ': for ἐπᾶλ. cf. ἡλαίνω  
ἀλαίνω <sup>3</sup> κα: mss ἄν: ἄλλω Bek: mss ἀλλά <sup>4</sup> Schn.:  
mss ὀφθ. ἀμπέλων ὀλ. from above: for metre cf. Heph. 54

## ALCMAN

### 52

Apollonius *Pronouns*: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ . . . (132), as Alcman says, and in the form τεί:

Thy overcoming shall fall to the lot of Paris.<sup>1</sup>

### 53

Scholiast on the *Iliad*: Δύσπαρι: that is, 'called Paris for ill, evil Paris'; compare Alcman:

Paris-of-ill, Paris-of-dread, an evil unto Greece,  
the nurse of heroes.<sup>2</sup>

### 54

The Same [even as once thou heardest my voice in prayer]: He reckons his mother's prayer (*Il.* 1. 503) as his own. For it was Achilles who sent Thetis up to Zeus and the prayer is transferred to him. Similarly Alcman says:

And Circè once, having anointed the ears of the  
comrades of strong-heart Odysseus . . . ,  
though she did not anoint them herself but charged  
Odysseus to anoint them.

### 55

Apollonius *Adverbs*: Next we must treat of the adverb ὅτ; compare Alcman:

And prithee who may read with ease the mind of  
another?<sup>3</sup>

### 56

Ammonius *Words Alike but Different*: Ινές . . . But Ινές are the creatures that eat through the buds of vines; compare Alcman:

and the wily worm that destroyeth the buds

<sup>1</sup> prob. addressed to Achilles, cf. Arist. *Rh.* 1359a. 3  
<sup>2</sup> cf. Eust. *Il.* 379. 38      <sup>3</sup> cf. Theocr. 25. 67

# LYRA GRAECA

57

Hdn. μον. λέξ. 44. 10 [πιέζω]· παρὰ δὲ Ἀλκμᾶνα διὰ τοῦ α·  
τῷ δὲ σκόλλυν θεὰ<sup>1</sup>  
καττὰν καρὰν λαβῶσ' ἐπίαζε.<sup>2</sup>

58

Apoll. Pron. 365 A [π. τῆς σοι]· ὀρθοτονεῖται δὲ καὶ παρ'  
'Αλκμᾶνι συνηθῶς Δωριεῦσιν·  
ᾄδοι Διὸς νόφω χόρος ἀμὸς  
καὶ τοί, Φάναξ.<sup>3</sup>

59

Ibid. 112. 20 πάλιν δὴ ὁ Ἀλκμᾶν τὸ σφέας ἀντὶ ἐνικοῦ ἔταξε  
καὶ τὸ <σφοῖς>.<sup>4</sup>

σφοῖς ἀδελφιδεοῖς  
κᾶρα καὶ φόνον.<sup>5</sup>

60

E.M. Vel. (cf. Zon. 1338) μέγας παρὰ τὸ μήγας, ὃ μὴ ὦν ἐν  
τῇ γῇ ἀλλ' ὑπερέχων αὐτῆς· τὸ δὲ μέ<sup>6</sup> Ἀλκμᾶν·

εἶπε μὲ δαῦτε φαίδιμος Αἴας.

61

Atl. 15. 682 a [π. κάλχης ἄνθους]· τῶν δὲ καλχῶν μέμνηται  
καὶ Ἀλκμᾶν ἐν τούτοις·

χρῦσιον ὄρμον ἔχων ῥαδινᾶν πετάλοισι  
καλχᾶν.<sup>7</sup>

<sup>1</sup> τῷ E: mss τῷ: σκ. θεὰ B: mss σκομύνθεα (B), σηομύνθια Egenolff Rh. Mus. 35, 105 <sup>2</sup> Nauck: mss κάτ' ἂν καρρὰν μάβως ἐπ. <sup>3</sup> νόφω Sitz. -E: mss δόμφ (through νότφ): mss ὁ χορὸς: Φάναξ Maillaire: mss γ' ἄναξ <sup>4</sup> E <sup>5</sup> κᾶρα Bek: mss κάραν <sup>6</sup> sugg. E, originally μέγ 'greatly, loudly,' cf. ὑπόδρα for ὑπόδρακ (ἔδρακον): mss μὴ context, με quotation:

## ALCMAN

### 57

Herodian *On Peculiarities*: In Alcman the word *πιέζω*, 'to press,' takes the form *πιάζω*; compare:

And the Goddess took and pressed in her hand  
the crown-lock of his head.

### 58

Apollonius *Pronouns* [on the pronoun *σοι*]: *τοί* 'to thee' is accented by Alcman, in accordance with Doric idiom:

I pray my dance may both please the heart of Zeus  
and be acceptable, O Lord, to thee.

### 59

The Same: Again, Alcman has used *σφέας* 'them' in place of the singular (possessive), and also the adjective *σφοῖς* 'their,' for 'his':

the death and death-spirit of his brother's children <sup>1</sup>

### 60

*Old Etymologicum Magnum*: *μέγας*, 'great,' is for *μήγας*, 'that which is not in the earth (*μη γῆ*) but extends above it'; Alcman uses the form *μέ*:

Lo! the illustrious Ajax bragged (talked great).<sup>2</sup>

### 61

Athenaeus *Doctors at Dinner* [on the flower *calcha*]: This flower is mentioned by Alcman, thus:

wearing a golden chain of dainty-petalled calcha-  
flowers

<sup>1</sup> cf. 33      <sup>2</sup> cf. the death of Ajax son of Oileus (called 'illustrious' *Il.* 23. 779) *Od.* 4. 499 ff., *E.M.* 574. 38, Eust. *Od.* 1447. 10

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*B's* suggestions leave no point in the illustration: mss δ' αὖτε  
<sup>3</sup> Dalecamp: mss βαδινὰν κ. καλχὰν

# LYRA GRAECA

62

Plut. *Lycurg.* 21 μουσικωτάτους γὰρ ἅμα καὶ πολεμικωτά-  
τους ἀποφαίνουσιν αὐτούς·

ῥέπει γὰρ ἅντα τῷ σιδάρφ  
τὸ καλῶς κιθαρίσδην.<sup>1</sup>

ὥς ὁ Λακωνικὸς ποιητὴς εἶρηκε.

63

*El. Va. ap. Gais. E.M. p. 327* τὸ γὰρ Λακωνικόν ἐστιν  
ἀείδην<sup>2</sup> ἢ ἀείδεν·

μηδέ μ' ἀείδην ἀπέρυκε.

64

Sch. Soph. *O.C.* 1248 [ἐννυχίᾳ ἀπὸ 'ΡΙπᾶν]· . . . λέγει δὲ  
αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κεῖσθαι μέμνηται δὲ καὶ  
'Αλκμᾶν λέγων οὕτω·

'Ρίπας ὄρος ἀνθέον ὕλα  
νυκτὸς μελαίνας στέρνον<sup>3</sup>

65

Bek. *An.* 2. 490 παρ' Ἀλκμᾶνι·

ἦρα τὸν Φοῖβον ὄνειρον εἶδον ;

66

Plut. *Fort. Rom.* 4 οὐ μὲν γὰρ ἀπειθῆς κατὰ τὸν Πίνδαρον  
. . . ἀλλὰ μᾶλλον·

Εὐνομίας <τε> καὶ Πειθοῦς ἀδελφὰ  
καὶ Προμαθείας θυγάτηρ,<sup>4</sup>

ὥς γενεαλογεῖ Ἀλκμᾶν.

<sup>1</sup> ῥέπει Scal: mss ἔρπει

<sup>2</sup> B (bis): mss ἀείδειν.

<sup>3</sup> Lobeck: mss ἐνθεον ὕλαι and στέρνων

<sup>4</sup> τε B

## ALCMAN

### 62

Plutarch *Life of Lycurgus*: These quotations show that the Spartans were at once most musical and very warlike:

For to play well upon the lyre weigheth even-  
poise with the steel,  
as the Spartan poet has said.<sup>1</sup>

### 63

MS. in Gaisford's *Etymologicum Magnum*: For the Laconian form is ἀείδην or ἀείδεν, 'to sing':

Nor yet stay me from singing.<sup>2</sup>

### 64

Scholiast on Sophocles [from the night-wrapt Rhipae]: . . . and he calls them night-wrapt because they lie towards the west; and Alcman also mentions them thus:

The wood-beflowered mount of Rhipè that is the  
breast of murky night

### 65

Bekker *Inedita*: In Alcman:

Then have I dreamt of Phoebus?

### 66

Plutarch *Fortune of Rome*: For Fortune is not intractable as Pindar says: . . ., but rather

Sister of Orderliness and Persuasion, and daughter  
of Foresight,

which is her pedigree in Alcman.

<sup>1</sup> cf. Plut. *Fort. Alex.* 2. 2, Terp. 6

<sup>2</sup> cf. Fav. 115



# LYRA GRAECA

67

Sch. Pind. *I.* 1. 56 [ὁ πονήσαις δὲ νόφ καὶ προμαθείαν φέρει]·  
ὁ παθὼν καὶ τῷ νόφ προμαθῆς γίνεται· Ἀλκμάν·

πεῖρά τοι μαθήσιος ἀρχά.

68

Eust. *Od.* 1787. 43 λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλω μετοχὴν  
φίλεις . . . μήποτε οὖν καὶ τὸ εἶη ῥῆμα Αἰολικόν ἐστίν ἀπὸ τῆς  
εἰς μετοχῆς, ἧς κλίσιν παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι  
(Ἡρακλείδης) παράγει χρῆσιν ἐξ Ἀλκμᾶνος τό·

ἔστι παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. *Pron.* 93. 5 ἄμες Δώριον· Ἀλκμάν·

ὥς ἄμες τὸ καλὸν μελίσκον . . .

οὐκ ἐπίληπτος δὲ ἡ τάσις.

70

Ath. 9. 374 d [π. ὀρνίθων]· οἱ δὲ Δωριεῖς λέγοντες ὕρνιξ τὴν  
γενικὴν διὰ τοῦ χ λέγουσιν ὕρνιχος· Ἀλκμάν δὲ διὰ τοῦ σ τὴν  
εὐθεῖαν ἐκφέρει . . . (26. 4), καὶ τὴν γενικὴν <διὰ τοῦ χ>.<sup>1</sup>

οἶδα δ' ὀρνίχων νόμως  
πάντων.<sup>2</sup>

<sup>1</sup> E

<sup>2</sup> δ' Herm : mas δι'

## ALCMAN

### 67

Scholiast on Pindar [For he who has suffered, beareth for it forethought in his mind]: A man's mind wins forethought or prudence by his experience; compare Alcman:

Trial surely is the beginning of wisdom.

### 68

Eustathius on the *Odyssey*: The Aeolians use as participle of φιλω, 'I love,' φίλεις . . . It may be therefore that the optative εἴη, 'would be,' is an Aeolic word derived from the participle εἶς, 'being, the declension of which, Heracleides says, is observed by the poets, and he gives the following instance of it from Alcman:

Remembrance belongs to them that were there.

### 69

Apollonius *Pronouns*: ἄμες 'we' is Doric; compare Alcman:

as we the pretty roundelay . .

and the accentuation ἄμές is not to be censured.

### 70

Athenaeus *Doctors at Dinner* [on poultry]: The Dorians, who say ὄρνιξ for ὄρνις, 'bird,' use the genitive ὄρνιχος with a χ, though Alcman uses the σ-form in the nominative . . . (26. 4) and the χ-form in the genitive; compare:

I know the tunes of all the birds.<sup>1</sup>

<sup>1</sup> Melampus loquitur?

# LYRA GRAECA

71

Bek. *An.* 3. 1182 ἀλλὰ καὶ τὸ Αἶας τὸ παρ' Ἀλκμᾶνι ἔχομεν  
σεσημειωμένον ὡς συστέλλον τὸ α . . .

δουρὶ δὲ ξυστῶ μέμνηεν Αἶας αἵματᾱ<sup>1</sup> τε Μέμνων.  
. . . ἐν τῇ πέμπτῃ γὰρ χώρα κεῖται, ἐν ζ' οὐ τίθεται σπονδεῖος ἐν  
τροχαϊκῷ μέτρῳ.

72

Sch. *Il.* 1. 222 οὕτως δαίμονας καλεῖ θεοὺς ἥτοι ὅτι . . . ἡ  
ὅτι διαιτηταί εἰσι καὶ διοικηταὶ τῶν ἀνθρώπων, ὡς Ἀλκμᾶν ὁ  
λυρικός φησιν·

ὃς Φέθεν πάλοις ἔπαλε διανομάς τ' ἐδάσσατο.<sup>2</sup>  
τοὺς μερισμούς, τὰς διαιρέσεις αὐτῶν.

73, 74

Ath. 4. 140 c ἔτι φησὶν ὁ Πολέμων (ἐν Τῷ παρὰ Ξενοφῶντι  
Κανάθρῳ) καὶ τὸ δεῖπνον ὑπὸ τῶν Λακεδαιμονίων ἄϊκλον προσαγο-  
ρεύεσθαι . . . Ἀλκμᾶν μὲν γὰρ οὕτω φησί·

κῆπὶ τᾷ μύλᾳ δρυφᾶται<sup>3</sup> κῆπὶ ταῖς συναικλίαις·  
οὕτω τὰ συνδείπνια καλῶν· καὶ πάλιν

ἄϊκλον Ἀλκμάων ἀρμόξατο.<sup>4</sup>

75

Cram. *A.O.* 1. 159. 30 ἔσκε· . . . καὶ ὁ μὲν ποιητὴς τὴν  
ἀρχουσάν συστέλλει ἐν τῷ ἔσκεν, ὁ δὲ Ἀλκμᾶν φυλάττει·

ἦσκέ τις σκαφεὺς ἀνάσσων.

<sup>1</sup> Herm: mss αἶμα τδ    <sup>2</sup> ὃς: mss also οἶ: mss ἔπαλλει:   
διανομάς B: mss δαίμονας an ancient corruption, cf. Aesch.   
Eum. 727, Sch. Eur. Alc. 12: Nauck δαιμόνας    <sup>3</sup> mss   
δρυφῆται, apparently δρυφάω 'tear the flesh, lament,' cf.   
δρύπτω    <sup>4</sup> mss also ἀρμ.

## ALCMAN

### 71

Choeroboscus in Bekker's *Inedita*: Moreover Αἶας, 'Ajax,' we find marked in the texts of Alcman with the α short . . .

With polished spear raves Ajax, and Memnon is athirst for blood.

. . . For it occurs in the fifth place, in which spondees are not found in the trochaic metre.<sup>1</sup>

### 72

Scholiast on the *Iliad*: He calls the gods δαίμονες either because . . . or else because they are the arbitrators or dispensers of men, as the lyric poet Alcman says:

who hath allotted them with his own lots and divided unto them his own portions;  
that is, divisions.<sup>2</sup>

### 73, 74

Athenaeus *Doctors at Dinner*: Moreover Polemo (in his tract on the Word Κάναθρον in *Xenophon*) says that for δειπνον 'supper' the Spartans use εἴκλον . . . Alcman at any rate says:

He is mourned at the mill, he is mourned at the mess;<sup>3</sup>

meaning by συναικλίας the public suppers; and again:

Alcman hath prepared himself a supper,  
εἴκλον.

### 75

Cramer *Inedita* (*Oxford*): And Homer shortens the vowel of the first syllable in the word ἔσκεν 'was,' but Alcman keeps it long:

There was once a ditcher was a king.

<sup>1</sup> cf. Zon. 564, Cram. *A.O.* 3. 283. 14, *E.M. Vet.* 92, Draco Strat. 12 and 64      <sup>2</sup> cf. Cram. *A.O.* 4. 409. 16, Matr. An. 409, Sch. Cod. Vind. 49, Cod. Vind. 61      <sup>3</sup> i. e. by slave and freeman, cf. *Carm. Pop.* 43 Bergk (=vol. iii p. 532. 26)

# LYRA GRAECA

76

Apoll. Adv. Bek. An. 2. 563 πρόσθε, πρόσθα, καὶ παρ'  
'Αλκμᾶνι οὕτω δεκτέον τὴν συναλοιφήν·

πρόσθ' Ἀπόλλωνος Λυκῇ<sup>1</sup>

77

E.M. Vel. ἀφθονέστατον . . . καὶ τὸ αἰδοιέστατον, ὡς παρ'  
'Αλκμᾶνι, οἶον·

σίοισι κἀνθρώποισιν αἰδοιέστατον

78, 79

Apo'll. Pron. 96. 23 ἡ ἄμιν Δωρικὴ ἐγκλινομένη συστέλλει  
τὸ ἰ ἐν οἷς προπερισπᾶται·

. . . αἱ γὰρ ἄμιν  
τούτων μέλοι·

δξύνόμεν τε·

ἄμιν δ' ὑπαυλήσει μέλος·

'Αλκμᾶν.

80

Strab. 12. 580 λέγεται δέ τινα φύλα Φρύγια οὐδαμοῦ δεικνύ  
μενα ὥσπερ οἱ Βερέκυντες· καὶ Ἀλκμᾶν λέγει·

Φρύγιον αὖλησεν μέλος Κερβήσιον.<sup>2</sup>

81

Heph. 71 καὶ ὅλα μὲν οὖν ἕσματα γέγραπται ἰωνικά, ὡς παρ'  
'Αλκμᾶνι·

ἑκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι<sup>3</sup>

<sup>1</sup> προσθ' Bast : mss πρὸς <sup>2</sup> mss ἠύλησε : Κερβ. B ; mss τὸ  
Κερβ. (Κειρβ.) : Mein. Κιρβ. cf. Hesych. Κιρβιαῖον <sup>3</sup> ἑκατον  
Urs : mss ἑκατόν

## ALCMAN

### 76

Apollonius *Adverbs* : πρόσθε, 'before,' appears as πρόσθα, and the elision is to be so taken in Alcman :

before Lycean Apollo

### 77

*Old Etymologicum Magnum* : ἀφθονέστατον 'most plentiful' : . . . and the superlative αἰδοιέστατον 'most reverend' as in Alcman, for instance :

most reverend unto Gods and men

### 78, 79

Apollonius *Pronouns* : The pronoun ἄμιν 'to us,' as declined in Doric, shortens the ι when it is circumflexed upon the last syllable but one :

Would this were business of ours !

and an acute accent also is put upon the last :

He will accompany our song with music of the flute,  
as Alcman says.

### 80

Strabo *Geography* : There is mention of some Phrygian tribes which cannot be traced, as the Berecynthians ; and Alcman says :

He piped a Phrygian tune Cerbesian.<sup>1</sup>

### 81<sup>2</sup>

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*] : And indeed whole poems have been written in this metre, as in Alcman :

The saffron-robed Muses this to the far-flinging  
Son of Zeus

<sup>1</sup> see Lewis and Short *Berecynthus*      <sup>2</sup> cf. Gram. ap. Herm. *Elem. Doctr. Metr.* 472, Gram. Harl. 332 (as a tetrameter), Tricha 8 fin.

# LYRA GRAECA

82

*E.M. Vet.*

λιγύκορτον πάλιν ἄχει<sup>1</sup>

παρ' Ἀλκμᾶνι ἀντὶ τοῦ λιγύκορτον μεταθέσει τοῦ ρ.

83

Plut. *Mus.* 14 οὐ μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς καὶ κιθαριστικῆς εὐρετῆς ὁ θεός . . . ἄλλοι δὲ καὶ αὐτὸν τὸν θεὸν φασιν αὐλῆσαι, καθάπερ ἱστορεῖ ὁ ἄριστος μελῶν ποιητῆς Ἀλκμάν.

84

Sch. Theocr. 5. 83 [Κίρνεα]. Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ὠνομάσθαι τοῦ Διὸς καὶ Εὐρώπης υἱοῦ . . . Ἀλκμάν δὲ ἀπὸ Καρνέου τινὸς Τρωϊκοῦ.

85, 86

Heph. 86 ἀπ' ἐλάσσονός τε ἐπιωνικὸν τρίμετρον ἐστὶ παρ' Ἀλκμᾶνι ὃ τὴν μὲν πρώτην ἔχει ἱαμβικὴν ἐξάσημον ἢ ἐπτάσημον, τὰς δὲ ἐξῆς δύο ἐξασήμους ἰωνικάς καθαρὰς, οἷον·

περισσόν· αἶ γὰρ Ἀπόλλων ὁ Λύκης·

Ἴνὼ σαλασσομέδοισ', ἂν ἀπὸ μάσδων<sup>2</sup>

<sup>1</sup> *B*, cf. Hesych. κορτεῖν : mss λιγυκρύτον (marg. λιγύκυρτον)· πάλιν παρ' Ἀ. ἔχει ἀντὶ τοῦ λιγύκυρτον κ.τ.λ. : cf. Suid. λιγυρώτατον· λιγύκορτον, where there has been omission and displacement : ἄχει intrans. as Theocr. 2. 36 <sup>2</sup> ἂν Pors : mss σαλασσομέδοισαν, σάλας δμέδοισαν

## ALCMAN

82

*Old Etymologicum Magnum* :

Sound anew the clear-twanging [lyre].

in Alcman ; λιγύκορον 'clear-twanging,' instead of λιγύκροτον, by metathesis of ρ.

83

Plutarch *On Music* : Not only the lyre belongs to Apollo, but he is the inventor of flute-playing as well as lyre-playing . . . Others say that he played the flute himself, for instance the great lyric poet Alcman.

84

Scholiast on Theocritus [the Carneian Festival] : Praxilla says that this festival is so called from Carnus son of Zeus and Europa . . . but Alcman from a Trojan named Carneüs.

85, 86

Hephaestion *Handbook of Metre* : The epionic trimeter *a minore* acatalectic occurs in Alcman ; its first part comprises an iambic of six or seven beats, and the rest two six-beat ionics pure, as :

too much ; for if Apollo Lycean

and

The sea-queen Ino, who from her breast <sup>1</sup>

<sup>1</sup> Pors. sugg. for next line ῥίπτειν φάτις γαλασηνὸν Μελιιέρταν, 'cast, 'tis said, the suckling Melicertes'



Strab. 10. 482 [π. Κρήτης]. τὰ δὲ συσσίτια ἀνδρεῖα παρὰ μὲν τοῖς Κρησὶν καὶ νῦν ἔτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ διαμεῖναι καλούμενα ὁμοίως <ὡς> πρότερον· παρ' Ἀλκμᾶνι γοῦν οὕτω κείσθαι·

φοίναις δὲ καὶ ἐν θιάσοισιν<sup>1</sup>  
ἀνδρείων παρὰ δαιτυμόνεσσιν  
πρέπει παιᾶνα κατάρχειν.<sup>2</sup>

Ath. 2. 39a [π. νέκταρος]. οἶδα δ' ὅτι Ἀναξανδρίδης τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφήν εἶναι λέγει· θεῶν . . . καὶ Ἀλκμᾶν δέ φησι·

τὸ νέκταρ ἔδμεναι αὐτῶς<sup>3</sup>

Sch. Pind. O. 1. 91 [ἔταν . . . ἄν οἱ πατὴρ ὑπερ | κρέμασε κάρτερον αὐτῷ (Ταντάλῳ) λίθον]. Ἀλκαῖος δὲ καὶ Ἀλκμᾶν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ· ὁ μὲν Ἀλκαῖος . . . , ὁ δὲ Ἀλκμᾶν οὕτως·<sup>4</sup>

ἀνὴρ δ' ἐν ἀρμένοισιν<sup>5</sup>  
ἀλιτηρὸς ἦσ' ἐπὶ θύκας καταπέτρας<sup>6</sup>  
ὀρέων μὲν οὐδὲν δοκέων δέ.

Cram. A.O. 1. 418. 8 [ὑπαιθα]. λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμᾶνι καὶ σημαίνει τὸ πρότερον·

. . . ἔπετεν ὑπαι  
Ἰππόλοχος, κλέος δ' ἔλαβεν  
οὐ νῦν ἀπόσταν·<sup>7</sup>

ἀντὶ τοῦ πρότερον· βαρύνεται.

<sup>1</sup> mss also φοίναις perh. rightly <sup>2</sup> πρέπει Urs: mss πρέπει

<sup>3</sup> E: mss αὐτοῦς

<sup>4</sup> B: mss ὅπως or ὅπη part of quotation

<sup>5</sup> Heck: mss ἄσμ.

<sup>6</sup> E, θάκας = θάκον, cf. κατάγειος: mss

θ. κατὰ π.

<sup>7</sup> E: mss ὅποτε ὑπὸ τοῦ Ἰππολόχου κ. δ' ἔβαλλον ο. ν. ὑπεστάντων: cf. Hesych. ὑπαί· πρὸ τοῦ

## ALCMAN

### 87

Strabo *Geography* [on Crete]: Ephorus says that the public mess is still called ἀνδρεῖα or 'the men's mess' in Crete, but that at Sparta that name is obsolete, though it occurs in Alcman as follows:

At feasts and in the companies of the men's mess 'tis well beside them that sit at meat to strike up and sing the Paean.<sup>1</sup>

### 88

Athenaeus *Doctors at Dinner* [on nectar]: I know that Anaxandrides says that nectar is not the Gods' drink but their food; . . . and Alcman says:

to do nothing but eat of the nectar.<sup>2</sup>

### 89

Scholiast on Pindar [woe . . . which his father hung over him, that mighty stone]: Alcaeus and Alcman say that a stone hung over Tantalus; Alcaeus thus (*fr.* 57), and Alcman thus:

He sat, a wicked man, among pleasant things, upon a seat rock-o'erhung, thinking he saw and seeing not.<sup>3</sup>

### 90

Cramer *Inedita* (Oxford) [on ὑπαῖθα]: This word is also used without the syllable *θα* in Alcman, and it means πρότερον 'formerly':

'Twas long ago that Hippolochus did fall, but he hath received a fame that even now hath not deserted him;

instead of πρότερον; it is accented on the first syllable.

<sup>1</sup> cf. Eust. *Il.* 305. 34, *Men. Rh. Gr.* Walz 9. 135      <sup>2</sup> cf. Eust. 1633. 1      <sup>3</sup> the feast was a phantom: cf. Eust. *Od.* 1701. 23

# LYRA GRAECA

91

Apoll. *Synt.* 212 ἡ εὐκτική, ὥς ἔχει τὸ παρ' Ἀλκμᾶνι·  
νικῶ δ' ὁ κάρρων.

92

*E.M.* 506. 20 Κέρκυρ' . . . Ἀλκμάν φησι·  
καὶ Κέρκυρος ἀγέϊται  
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ' οὐκ εἴρηται.

93

*Ibid.* 620. 35  
ὄκκα δὴ γυνὰ εἶην<sup>1</sup>  
παρὰ Ἀλκμᾶνι τὸ ὅτε ὄκα λέγει ἡ διάλεκτος, εἶτα διπλασιόσασσ  
ὄκκα· περὶ Παθῶν.

94

*Eust. Od.* 1547. 60 λέγει δὲ καὶ Ἀλκμάν·  
τὰν Μῶσαν καταΰσεις<sup>2</sup>  
ἀντὶ τοῦ ἀφανίσεις.

95

*Sch. Il.* 12. 63 στεῖνος· οὕτως καὶ τὸ κλειτός, οὐδέτερον γὰρ  
γενόμενον βαρύνεται παρ' Ἀλκμᾶνι·  
τῶν ἐν Θεσσαλίᾳ κλείτει<sup>3</sup>

<sup>1</sup> mss τύνη, Apoll. Bek. *An.* γυνή      <sup>2</sup> B: mss καταύσεις  
<sup>3</sup> B: mss τῶ ἐν Θεσσαλίᾳ κ.: cf. Suid. κλητός· δόξα, Hesych.  
κλειτή

## ALCMAN

### 91

Apollonius *Syntax*: The optative, as it is in Alcman:

And may the better win!

### 92

*Etymologicum Magnum*: Κέρκυρ, 'Corcyraean': . . . compare Alcman:

And leads a Corcyraean;

from the nominative Κέρκυρ, which however does not occur.

### 93

The Same: Compare Alcman:

[Would that,] when I am a woman grown

The dialect uses ὅκα for ὅτε 'when,' and then doubles the κ (*On Inflections*).<sup>1</sup>

### 94

Eustathius on the *Iliad*: And Alcman says:

Thou'lt shout down the Muse;

instead of 'consume.'<sup>2</sup>

### 95

Scholiast on the *Iliad*: στεῖνος, 'a narrow place': so too the adjective κλειτός, 'famous,' when it becomes a neuter noun, is accented on the first syllable, as in Alcman:

by whose fame in Thessaly

<sup>1</sup> cf. Bek. *An.* 606. 31  
αἶω, 'to burn'

<sup>2</sup> he wrongly connects it with

# LYRA GRAECA

96

*E. M. Vel.* ὑλακόμωροι· ὑλακτικοί, οἱ περὶ τὸ ὑλακτεῖν πονοῦμενοι, τινὲς δὲ τοῦς ὀξυφώνους ὥς καὶ ἐγχεσιμῶρους διὰ τὴν ὀξύτητα τῶν δοράτων· μόρον γὰρ λέγουσι Κύπριοι τὸ ὀξύ· βέλτιον δὲ περὶ τὴν ὑλακὴν μεμορῆμένοι διὰ τὸ ἐγρηγορέναι· ἢ τὴν ὑλακὴν ὠροῦντες,<sup>1</sup> ὃ ἔστιν ὀξεία χρώμενοι ὑλακῇ· Ἀλκμάν·

μελίσκον ἄτον ἔμ' ὠρῇ<sup>2</sup>

97

Sch. Ar. Pac. 457 [Ἄρει δὲ μή; Μή. Μηδ' Ἐνυαλίφ γε; Μή]. πρὸς τοὺς οἰομένους τῶν νεωτέρων τὸν αὐτὸν εἶναι Ἄρεα καὶ Ἐνυάλιον . . . Ἀλκμᾶνα δὲ λέγουσιν ὅτε μὲν τὸν αὐτὸν λέγειν, ὅτε δὲ διαιρεῖν.

98

Paus. 3. 18. 6 [π. Ἀμυκλῶν]. ἐς Ἀμύκλας δὲ κατιοῦσιν ἐκ Σπάρτης ποταμός ἐστι Τίασα . . . καὶ πρὸς αὐτῇ Χαρίτων ἔστιν ἱερὸν Φαέννας καὶ Κλητᾶς, καθὰ δὴ καὶ Ἀλκμᾶν ἐποίησεν.

99

Athénag. Leg. Christ. 14 Ἀλκμᾶν καὶ Ἡσίοδος Μῆδειαν (θεὸν φέρουσι).

100.

Ael. V. H. 12. 36 εἰκόασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παίδων μὴ συνφθεῖν ἀλλήλοισι . . . Ἀλκμᾶν δέκα φησίν.

<sup>1</sup> E: i. e. ὠροῦντες οἱ αἰωροῦντες: mss τῇ ὑλακῇ ὠρ.  
<sup>2</sup> E: ms μελισκόνα τὸν ἀμόρη

## ALCMAN

### 96

*Old Etymologicum Magnum*: ὑλακόμωροι (an epithet of dogs *Od.* 14. 29): given to barking busy with barking; or, according to another view, sharp-voiced, like ἐγχεσίμωρος, because of the sharpness of the spears (ἐγχη); for μόρος in the Cyprian dialect means sharp. But it is better to take it as toiling (μορέω) over their barking, because of their keeping awake. Or perhaps raising their bark, that is giving a shrill bark; compare Alcman:

raises for me his insatiable little tune<sup>1</sup>

### 97

Scholiast on Aristophanes [Not to Ares? No. Nor yet to Enyalios? No]: This refers to those of the younger generation who identified Ares with Enyalios . . . Alcman is said sometimes to identify and sometimes to distinguish them.

### 98

Pausanias *Description of Greece* [on Amyclae]: On the way thither from Sparta is the river Tiasa . . . and near by there is a shrine of the Graces Phaëna and Cleta, as Alcman calls them in a poem.

### 99

Athenagoras *Mission on behalf of the Christians*: Alcman and Hesiod make a Goddess of Medea.

### 100

Aelian *Historical Miscellanies*: The ancients appear to disagree upon the number of Niobe's children . . . Alcman says it was ten.

<sup>1</sup> perh. of a bird's song, or of a rival poet's chorus (the God speaking)?

# LYRA GRAECA

101

Plut. *Hdt. mal.* 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὅμηρος, οὐχ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Στήσιχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος, Αἴγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοίνικος, ἀλλ' ἓνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτὸν ὁμοῦ καὶ Ἀργεῖον.

102

Tz. *Il.* 65. Herm: Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωϊκοὶ διαφορὰν ἴσασι δαιμόνων τε καὶ ἡρώων . . . Ὀρφεὺς δὲ καὶ Ὅμηρος, Ἡσίοδος τε καὶ Ἀλκμάν ὁ Λυρικοὶς καὶ οἱ λοιποὶ ποιηταὶ ἀλλήν ἄλλως ταῦτα ἐκδέχονται.

103

Eust. *Il.* 1154. 25 καὶ ὅτι Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοί, ὥς δὲ Ἀκμων<sup>1</sup> ὁ οὐρανὸς ὁ Ἀλκμάν, φασιν, ἱστορεῖ.

104

Ath. 14. 624 b [π. τῆς Φρυγιστὶ ἀρμονίας]. ταύτην δὲ τῇ ἀρμονίᾳ Φρύγες πρῶτοι εὗρον καὶ μετεχειρίσαντο. διδὲ καὶ τοὺς παρὰ τοῖς Ἑλλήσιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν· οἷός ἐστιν ὁ παρὰ Ἀλκμᾶνι Σάμβας καὶ Ἀδων καὶ Τῆλος.<sup>2</sup>

105

Sch. *Il.* 3. 250 [Λαομεδοντιᾶδῃ]. μήτηρ Πριάμου, ὥς φησι Πορφύριος ἐν τῇ Περί τῶν Παραλελειμμένων τῇ Ποιητῇ Ὀνομάτων, κατὰ μὲν Ἀλκμᾶνα τὸν μελυποῖδν Ζειξίππη, κατὰ δὲ Ἑλλάνικον Στρυμῶ.

106

Plut. *Μυσ.* 5 τοῦ δὲ Πολυμνάστου καὶ Πίνδαρος καὶ Ἀλκμάν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

<sup>1</sup> B, cf. Eust. *Il.* 1150. 59, Hesych. ἄκμων: mss Ἀκρονος  
<sup>2</sup> B sugg. Τύλος

## ALCMAN

### 101

Plutarch *Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

### 102

Tzetzes on the *Iliad*: Thales, Pythagoras, Plato, and the Stoics, know of a distinction between *daemones* or 'spirits' and *he. oes* or 'demigods' . . . but Orpheus, Homer, Hesiod, Alcman the lyrist, and the other poets sometimes distinguish them and sometimes not.

### 103

Eustathius on the *Iliad*: The ancients explain that the sons of Heaven were Acmonidae or 'sons of Acmon,' and Alcman is said to tell us that Acmon is Heaven.<sup>1</sup>

### 104

Athenaeus *Doctors at Dinner* [on the Phrygian 'mode']: This mode was first invented and practised by the Phrygians, and that is why flute-players in Greece have Phrygian names like those of slaves, for instance Sambas, and Adon, and Telus, in Alcman.

### 105

Scholiast on the *Iliad* [Son of Laomedon]: Priam's mother, as we are told by Porphyrius in his book *On the Names omitted by Homer*, was according to the lyric poet Alcman Zeuxippè, but according to Hellanicus Strymo.

### 106

Plutarch *Music*: Polymnastus is mentioned by the lyric poets Pindar and Alcman.

<sup>1</sup> Some make Acmon father of Heaven



Aristid. 2. 272 ὑπὲρ τῶν Τεττάρων· ἀλλ' ὅμως ἐὼ ταῦτα Πλάτωνος χάριν· ἔστω τὸ γειτόνημα ἄλμυρὸν, ὥς φησιν.

Sch. *ad loc.* ἄλμυρὸν γειτόνημα· Ἀλκμᾶν ὁ λυρικός τοῦτο εἶπεν· ἀντὶ τοῦ τι κακὸν ἐστὶν γείτονα ἔχειν τὴν θάλασσαν . . . λέγει οὖν ὁ ῥήτωρ· Συγχωρῶμεν, φησί, ταῖς Ἀθήναις τὴν θάλατταν προσοικεῖν.

Arsen. 43

ἄλμυρὸν γειτόνημ' ἔμβλεπε πρόσω.<sup>1</sup>

Aristid. 2. 508 π. τοῦ Παραφθέγματος· ἐτέρωθι τοίνυν, καλλωπιζόμενος παρ' ὅσοις εὐδοκίμει τοσαῦτα καὶ τοιαῦτα ἔθνη καταλέγει (ὁ Ἀλκμᾶν), ὥστ' ἔτι νῦν τοὺς ἀθλίους γραμματιστάς ζητεῖν οὐ γῆς ταῦτ' ἐστί,<sup>2</sup> λυσιτελεῖν δ' αὐτοῖς καὶ μακράν, ὥς ἔοικεν, ἀπελθεῖν ὁδὸν μᾶλλον ἢ περὶ τῶν Σκιαπόδων ἀνήνυτα πραγματεύεσθαι.

Strab. 1. 43 Ησίοδου δ' οὐκ ἂν τις αἰτιάσαιτο ἄγνοϊαν, Ἡμίκυνας λέγοντος . . . οὐδ' Ἀλκμᾶνος Στεγανόποδας ἱστοροῦντος.

Diod. Sic. 4. 7 ταύτας γὰρ οἱ πλεῖστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Διὸς καὶ Μνημοσύνης, ὅλγιοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ἀλκμᾶν, θυγατέρας ἀποφαίνονται Οὐράνου καὶ Γῆς.

<sup>1</sup> E, for metre cf. 131 : mss πόρρω

<sup>2</sup> mss εἶναι

## ALCMAN

### 107

*Aristides The Four Great Athenians*<sup>1</sup>: But I will admit this in Plato's favour; granted the 'brackish [or bitter] neighbour,' as he calls it (*Laus* 475 a).

Scholiast on the passage: Brackish neighbour: from Alcman the lyrist, meaning 'it is a bad thing to have the sea for a neighbour.' . . . So the orator means 'let us admit that Athens was situate near the sea.'

*Arsenius Violet-Bed*:

Look thou from afar upon a brackish neighbour.

### 108

*Aristides On the Extemporised Addition*: In another passage, by way of displaying the greatness of his own fame, Alcman makes so preposterous an enumeration of peoples, that the hapless scholar to this day is trying to find out where in the world they can be, and it would pay him better, I think, to retrace his steps for many miles than to spend his time over the Sciapods or Shadow-feet.

### 109

*Strabo Geography*: One can hardly charge Hesiod with ignorance for speaking of the Demi-dogs . . . nor yet Alcman for mentioning the Steganopods or Shelter-feet.<sup>2</sup>

### 110

*Diodorus of Sicily Historical Library*: For most of the mythologists, and these the most approved, say that the Muses are the daughters of Zeus and Memory, but a few of the poets, and among these Alcman, represent them as daughters of Heaven and Earth.<sup>3</sup>

<sup>1</sup> Miltiades, Themistocles, Pericles, Cimon      <sup>2</sup> cf. Strab. 7. 299, Cram. *A.O.* 3. 370. 8      <sup>3</sup> see however 43 and 50; cf. Sch. Pind. *N.* 3. 16

# LYRA GRAECA

111

Hesych.

*ᾄανθα*

· εἶδος ἐνωτίου παρὰ Ἀλκμᾶνι, ὡς Ἀριστοφάνης.<sup>1</sup>

112

Cram. *A.O.* 1. 55. 7 ἀγάζω . . . τὸ θαυμάζω, ὅπερ παρὰ ἀγῶ, ἔστιν δὲ παρ' Ἀλκμᾶνι·

*αὐτὸν ἀγᾶ,*

ἀφ' οὗ καὶ ἄγῃμι καὶ ἄγαμαι.

113

Eust. *Il.* 314. 41 [ἀγέρωχοι]· . . . δηλοῖ δέ φασιν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἀλκμᾶν βούλεται.

114

Steph. Byz. Αἰγιαλός . . . τὸ ἐθνικὸν Αἰγιαλεύς, τὸ θηλυκὸν Αἰγιάλεια, καὶ

*Αἰγιαλὶς*

παρ' Ἀλκμᾶνι.

115

*Arg. Theocr.* 12 καὶ Ἀλκμᾶν τὰς ἐπερδαστοὺς κόρας<sup>2</sup>

*αἰτίας*

λέγει.

<sup>1</sup> *B*: mss ἡ Ἀριστοφάνει <sup>2</sup> there was an ancient corruption χορδάς appearing elsewhere in this *Arg.* and in *E.M.* 43. 40; cf. *E.G.* 23. 3. 12

## ALCMAN

### 111

Hesychius *Glossary*: *ἀλνθα*, a kind of  
 earring  
 in Alcman, according to Aristophanes.<sup>1</sup>

### 112

Cramer *Inedita* (*Oxford*): *ἀγάζω* . . . 'to wonder,' from  
*ἀγῶ*, which occurs in Alcman; compare:  
 marvels at him;  
 from this come *ἄγημι* and *ἔγαμαι*.

### 113

Eustathius on the *Iliad*: They say that the word *ἀγέρωχοι*  
 thus used means 'the proud,' as Alcman intends it.

### 114

Stephanus of Byzantium: *Αἰγιαλός* . . . the ethnic ad-  
 jective is *Αἰγιαλεύς*, with feminine *Αἰγιαλέια* and in Alcman  
*Αἰγιαλίσ*,

woman of Aegialus

### 115

Argument to Theocritus: And Alcman calls beloved  
 maidens *ἀντίαι*

darlings.<sup>2</sup>

<sup>1</sup> cf. Cram. *A.P.* 4. 84. 18 (*ἀλνθα*)  
 and 12

<sup>2</sup> cf. *E.G.* 25. 3

# LYRA GRAECA

116

Hesych. ἀλιβάπτοις· <πορφυροῖς. |

ἀλίβαπτον·><sup>1</sup>

πορφυρῶν ὕρνιν· Ἀλκαῖος καὶ Ἀλκμάν.<sup>2</sup>

117

Steph. Byz.

Ἀννίχωρον·

μέμνηται Ἀλκμάν· οἱ οἰκοῦντες Ἀννίχωροι καὶ Ἀννίχωρες, πλησίον Περσῶν κείμενοι.

118

Ibid.

Ἀράξαι

ἢ Ἀραξοί· ἔθνος Ἰλλυρίας, ὡς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Εἰρημένων.

119

Ibid. Ἀρρυβα· τὸ ἐθνικὸν

Ἀρρύβας·

οὕτω καὶ Ἀλκμάν.<sup>3</sup>

120

Ibid.

Ἀσσός

. . . Ἀλέξανδρος δ' ὁ Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Ἱστορημένων Μυτιληναίων ἀποικον ἐν τῇ Μυσίᾳ φησὶν Ἀσσόν, ὅπου δὲ σαρκοφάγος γίγνεται λίθος.

<sup>1</sup> two separate entries : so *B*

<sup>2</sup> mss Ἀχαιὸς καὶ ἀλ. μάς

<sup>3</sup> mss also Ἀρρυβα and Ἀρρύβας

## ALCMAN

116

Hesychius *Glossary* :

Dipt-in-the-Sea :

a purple bird, Alcaeus and Alcman.

117

Stephanus of Byzantium *Lexicon* :

Annichorum :

mentioned by Alcman: the inhabitants are Annichori or Annichores and are situate near Persia.

118

The Same :

Araxae

or Araxi : a race of Illyria, according to Alexander Cornelius in his tract on the *Place-Allusions of Alcman*.

119

The Same : Arrhyba : the adjective is 'Ἀρύβας,

Arrhyban,

for it is so in Alcman.

120

The Same :

Assus

... But Alexander Cornelius in his tract on the *Place-Allusions of Alcman* says that it is a Mytilenaeon colony in Mysia, where they find the sarcophagus or flesh-consuming stone.

# LYRA GRAECA

121

Steph. Byz. Γάργαρον· πόλις τῆς Τρωάδος . . . Ἀλκυὸν δὲ  
θηλυκῶς τῆν

Γάργαρον

φησίν.

122

Ibid. Γραικός· ὁ Ἑλλήν, ὀξυτόνως, ὁ Θεσσαλοῦ υἱός, ἀφ' οὗ  
Γραικοί οἱ Ἕλληνες.

Γραίκα

δὲ παρὰ Ἀλκμῶνι ἢ τοῦ Ἑλλήνος μήτηρ.<sup>1</sup>

123

Ibid. Ἰσσηδόνες· ἔθνος Σκυθικόν . . . Ἀλκμὸν δὲ μόνος

Ἑσσηδόνας<sup>2</sup>

αὐτοὺς φησιν· εὐρίσκεται δὲ ἡ δευτέρα παρ' ἄλλοις διὰ τοῦ ε.

124

E.G. 395. 52 μνήμη . . . Ἀλκμὸν δὲ

φρασίδορκον<sup>3</sup>

αὐτὴν καλεῖ· βλέπομεν γὰρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125

Cram. A.O. 1. 55. 21 σεσημείωται τὸ κάρχαρος . . . καὶ τὸ  
θηλυκὸν παρ' Ἀλκμῶνι·

καρχάραισι φωναῖς<sup>4</sup>

<sup>1</sup> E: mss Γραῖκες (or Γραῖες) δ. π. Ἀ. αἱ τῶν Ἑλλήνων μητέρες  
<sup>2</sup> mss also Ἀσσεδ., Ἀσεδ. <sup>3</sup> O. Müller: mss φασὶ δόρκον:  
Headl. φασὶ δορκών, cf. Ἀγιδών (1). κινώ, φυσώ κ.τ.λ. <sup>4</sup> mss  
καρχάρεσσι φ.

## ALCMAN

### 121

Stephanus of Byzantium *Lexicon*: Gargara: a city of the Troad . . . Alcman makes it

Gargarus

of the feminine gender.

### 122

The Same: Γραικός, 'Graecus': Hellen—accented oxytone—the son of Thessalus, whence the Hellenes came to be called Greeks. And

Graeca

in Alcman is the mother of Hellen.

### 123

The Same: Issedones: a tribe of Scythia . . . Alcman is peculiar in calling them

Essedones;

the second syllable is found with the e short in other writers

### 124

*Etymologicum Gudianum*: μνήμη, 'Memory': Alcman calls her

she that looks with the mind;

for we view the past with the eye of the intellect.

### 125

Cramer *Inedita* (Oxford): The word κάρχαρος 'sharp' has been marked in our texts . . . and it is found in the feminine in Alcman; compare

with sharp voices



# LYRA GRAECA

126

Zonar. 1190

κερκολύρα·

οὕτως ὁ Ἀλκμᾶν ἐχρήσατο ἀντὶ τοῦ κερκολύρα . . . τὸ δὲ κερκο-  
λύρα ἡχητικὴ λύρα· τὸ γὰρ κρέκε κρέκε ἡχός ἐστι τῆς κιθάρας.

127

Steph. Byz. Πιτυοῦσαι· νῆσοι διάφοροι, αἱ

Πιτυώδεις

καλεῖ Ἀλκμᾶν.

128

E. M. 663. 54

Περίηρης·

ἐκ τοῦ Περίηρης, ἄρον τὸ η Περίηρης· ταύτη ἐάν σοι προτεθῇ παρ' Ἀλκμᾶνι ὅτι κλῖνον αὐτό, μὴ κλίνης· οὐ γὰρ ἀκολουθεῖ ἢ κατάληξις, εἰ γένοιτο Περίηρους, πρὸς τὴν Περίηρης<sup>1</sup> εὐθείαν. περὶ Παθῶν.

129

Suid. χθονία . . . καὶ παρ' Ἀλκμᾶνι δέ, ὅτε φησὶ

χθόνιον τέρας·

ἐπὶ τῆς Ἑριδος, τινὲς ἀντὶ τοῦ στυγνὸν ἐδέξαντο, ξνιοι δὲ ἀντὶ τοῦ μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

<sup>1</sup> mss Περίηρης

## ALCMAN

126

*Zonaras Lexicon*: κερκόλυρα: Alcman used this form instead of κρεκόλυρα . . . it means

sounding lyre,

*kreke-kreke* being the sound of the cithara.<sup>1</sup>

127

Stephanus of Byzantium: Pityussae: various islands, called

Pityōdes

by Alcman.<sup>2</sup>

128

*Etymologicum Magnum*: Περίηρς,

Periers,

from Περίηρς, 'Perieres,' with loss of η; if it is set you to decline in this form in Alcman, refuse to do so; for the termination, if it becomes Περίηρους in the genitive, does not correspond to the nominative Περίηρς.<sup>3</sup> (*On Inflexions.*)<sup>4</sup>

129

Suidas *Lexicon*: χθονία 'earthy, infernal': . . . and in Alcman, when he says of Strife

infernal monster,

some commentators take it in the sense of 'abhorrent,' others in the sense of 'great' because he is addressing her.

<sup>1</sup> cf. *E.M.* 506. 17, Suid. κερκόλυρα      <sup>2</sup> cf. *Eust. Il.* 355. 45  
<sup>3</sup> cf. μάκaps (29): P. was father of Tyndareüs      <sup>4</sup> cf. *fr.* 133

# LYRA GRAECA

## Δ'

### ἙΡΩΤΙΚΩΝ

130

Ath. 13. 600 f [π. ἔρωτος]. Ἀρχύτας δ' ὁ ἁρμονικός, ὡς φησὶ Χαμαιλέων, Ἀλκμᾶνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοῦναι πρῶτον μέλος ἀνόλαστον ὃν τὰ<sup>1</sup> περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην μοῦσαν εἰς τὰς διατριβάς· διδὲ καὶ λέγειν ἕν τινι τῶν μελῶν·

Ἔρως με δαῦτε Κύπριδος Φέκατι<sup>2</sup>  
γλυκὺς κατείβων καρδίαν ἰαίνει.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθεῖη,<sup>3</sup> ποιητρίας μὲν οὖσης δυναμένης δὲ καὶ διὰ τὴν ὁμιλίαν τοὺς ἐραστὰς προσελκύσασθαι· λέγει δὲ οὕτως περὶ αὐτῆς·

τῷ Φαδεᾶν Μωσᾶν<sup>4</sup> ἔδειξε  
δώρον μάκαιρα παρθένων<sup>5</sup>  
ἁ ξανθὰ Μεγαλοστράτα.

131

Heph. 82 [π. κρητικοῦ]. καὶ εἴη ἂν ἐξάμετρον καταληκτικὸν τὸ καλούμενον τοῦ Ἀλκμᾶνος ἐκ μόνων ἀμφιμάκρων·

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἶα  
<παῖς><sup>6</sup> παῖσδει  
ἄκρ' ἐπ' ἄρθρ' ἦκα βαίνων<sup>7</sup> τὸ 'μή μοι θίγῃς  
τῷ κυπαιρίσκῳ.

<sup>1</sup> mss ὄντα καὶ    <sup>2</sup> B: mss δ' αὖτε and ἕκατι    <sup>3</sup> μετρίως Schw: ἐρασθεῖη Cob: mss συμμέτρως ἐρασθεῖς    <sup>4</sup> τῷ Φαδεᾶν E, context requires 'me': Μωσᾶν Steph: mss τοῦ θ' ἀδείαν μοῦσαν    <sup>5</sup> mss also μακαίρα παρθένω    <sup>6</sup> Bent:    <sup>7</sup> E: mss ἔνθησιν καβαίνων, ἔνθηκα βαίνων: Pauw ἔνθη καβαίνων, E once ἔνθησιν καβαίνων, but a child cannot walk on, or down on to, the tips of flowers

# ALCMAN

## BOOK IV

### LOVE-SONGS

#### 130

Athenaeus *Doctors at Dinner* [on love]: Archytas the writer on musical theory maintains according to Chamaeleon that the originator of love-songs was Alcman, and that he was the first to give out to the schools<sup>1</sup> song that was licentious in matters concerning women, and other poetry of that kind, and that hence he says in one of his songs:

Lo, at the Cyprian's hest, sweet Love distils upon  
me and melts my heart.

And he says too that he fell wildly in love with Megalotrata, who was both a poetess and had the power of attracting lovers by her conversation. He speaks of her thus:

. . . to whom hath been shown the gift of the  
sweet Muses at the hands of one that is right  
happy among maidens, to wit the flaxen-haired  
Megalotrata.

#### 131

Hephaestion *Handbook of Metre* [the cretic]: And it will be a catalectic hexameter—namely that called Alcman's—composed entirely of cretics, as:

It is not Aphroditè; but wild Love, like a child,  
plays me touch-me-not-with-your-little-reed, tread-  
ing softly on tiptoe.<sup>2</sup>

<sup>1</sup> *i.e.* set choruses to learn in the song-schools: cf. Theophr. *Char.* 30. 18 ἱμάτιον ἐκδοῦναι πλῦναι, 'send his cloak to be cleaned'    <sup>2</sup> ref. to some game like our 'touch' or 'tig'; he means he is not really in love, it is 'only a flutter'

## LYRA GRAECA

132

Apoll. Pron. 83. 3 ἡ σέ ὁμοίως πρὸς πάντων κοινή· Δωριεῖς  
διὰ τοῦ τ . . .

πρὸς δὲ τὲ τῶν φίλων

Ἀλκμάν.

133

E.M. 622. 44 ὁλοοίτροχος· . . . ἐκ δὲ τοῦ ὁλόος γίνεται ἡ  
κλητική ὁλοέ, καὶ κατὰ συγκοπὴν ὁλέ, ἐὰν δὲ ὁλός ᾖ ἡ εὐθειᾶ,  
γένοιτ' ἂν ἡ κλητική ὁλέ καὶ οὐκ ἔστι συγκοπή· οἶον·

ἔχει μ' ἄχος, ὦ 'λὲ δαίμον.<sup>1</sup>

τοῦτο περὶ Παθῶν Ἑρωδιανός.

134

Prisc. 2. 17. 11 Keil: Hiatus quoque causa solebant illi  
interponere F, quod ostendunt et poetae Aeolide usi,  
Alcman:

καὶ χεῖμα πῦρ τε δάFιον

135

Cram. A.O. 1. 287. 4 καὶ εἰκα, ὃ σημαίνει τὸ ὁμοῖω·

εἰκας μὲν ὠραίῳ λίνῳ.<sup>2</sup>

παρὰ Ἀλκμάνι.

136

Ath. 3. 81f [π. μήλων]· Ἀλκμάν δὲ τὸ στρουθίον μῆλον,  
ὅταν λέγῃ·

μῆλον ἧ κοδύμαλον·

Ἀπολλόδωρος δὲ καὶ Σωσίβιος τὸ Κυδώνιον μῆλον ἀκούουσιν.

<sup>1</sup> ὦ 'λὲ. mss ὦ ὁλέ here, elsewh. ὦλε <sup>2</sup> mss here, Bek.  
1404, Hdn., οἰκας, elsewhere εἰκας

## ALCMAN

### 132

Apollonius *Pronouns*: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ; compare Alcman:

By our friends I adjure thee

### 133

*Etymologicum Magnum*: The vocative of δλοός, 'destructive,' is δλοέ or by syncope δλέ, or if δλός be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.<sup>1</sup>

This comes from Herodian *On Inflections*.

### 134

Priscian *Principles of Grammar*: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire<sup>2</sup>

### 135

Cramer *Inedita (Oxford)*: And εἰκα, which means 'to be like,' as

Thou 'rt like to ripe flax;

in Alcman.<sup>3</sup>

### 136

Athenaeus *Doctors at Dinner* [on apples]: Alcman means the *struthian* apple when he says:

As small as a codymalon,<sup>4</sup>

though Apollodorus and Sosibius take it as a quince.

<sup>1</sup> cf. Cram. *A.O.* 2. 461. 32 (Ἀλκμανικόν), l. 442, Sch. *Il.* 10. 134    <sup>2</sup> cf. *Ibid.* 21    <sup>3</sup> cf. *Ibid.* 4. 368. 19, 415. 22, Bek. *An.* 3. 1294. 5, 1404, Choer. *Epim.* Gais. 2. 587, 871, Hdn. *μον.* λέξ. 24. 9    <sup>4</sup> perh. = medlar

Ε'

ΣΤΥΜΠΟΤΙΚΩΝ

137

Ath. 10. 416 d [π. πολυφαγίας τῆς Ἀλκμᾶνος]· κὰν τῷ ε' δὲ ἐμφανίξει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως·

ὥρας δ' ἔσηκε τρεῖς, θέρος  
καὶ χεῖμα χῶπάραν<sup>1</sup> τρίταν,  
καὶ τέτρατον τὸ Φῆρ, ὄκα<sup>2</sup>  
σάλλει μὲν ἐσθίεν δ' ἄδαν<sup>3</sup>  
οὐκ ἔστι . . .

138

Ibid. 3. 110f μακωνίδων δ' ἄρτων μνημονεύει Ἀλκμᾶν ἐν τῷ πέμπτῳ<sup>4</sup> οὕτως·

κλίνει μὲν ἑπτα καὶ τόσαι τράπεσσαι  
μακωνίδων ἄρτων ἐπιστεφεῖσαι  
λίνῳ<sup>5</sup> τε σασάμῳ τε, κὴν πελίχναις  
πέδεσσι χρυσόκολλα.<sup>6</sup>

ἔστι βρωμάτιον διὰ μέλιτος καὶ λίνου.

<sup>1</sup> cf. Boisacq s.v. ὀπώρα: mss χεῖμαχῳ παρὰν, χειμᾶν ὀπώραν

<sup>2</sup> Schw.-B: mss τὸ ηρυκάς, τὸ κρόκας <sup>3</sup> Pors: mss ἀλλ' εἰ μὲν ἔσθαι ἐν δάδαν <sup>4</sup> Schw: mss ε', ἰεω, ἱεω, πεντεκαιδεκάτῳ

<sup>5</sup> Kaib: mss ἐπιστεφοῖσαι λ., -φοι σε λ., -φεῖς σε λίνῳ: gen.

# ALCMAN

## Book V

### DRINKING-SONGS

#### 137

Athenaeus *Doctors at Dinner* [on the voracity of Alcman]:  
And in his fifth Book he shows his gluttony thus:

And seasons made he three, summer and winter  
and the third the autumn, and a fourth also, to wit  
the spring, when things do flourish and grow but  
one cannot eat his fill.

#### 138

The Same: Poppy-cakes are mentioned by Alcman in his  
fifth Book thus:

Seven couches and as many tables crowned with  
poppy-cakes and linseed and sesame,<sup>1</sup> and set among  
the flagons cups of damaskt gold;

it is a sweetmeat made with honey and linseed.<sup>2</sup>

<sup>1</sup> *i.e.* cakes flavoured with them, or 'poppy-cakes both of  
linseed and of sesame'; this is a drinking-bout not a feast

<sup>2</sup> *i.e.* these and poppy

---

Schn: mss dat: *πελίχναις*: cf. Ath. 11. 495 c

B: mss *πέδεσσι, πίδασι*: χρυσ.: sc. *ἐκπώματα*

<sup>3</sup> *πέδεστι*



Ath. 1. 31 c [π. οἰνῶν]. Ἀλκμὰν δὲ που ἄπυρον οἶνον καὶ ἄνθεος ὄσδοντά φησι τὸν ἐκ Πέντε λόφων, ὅς ἐστι τόπος Σπάρτης ἀπέχων στάδια ἑπτὰ, καὶ τὸν ἐκ Δευθιάδων, ἐρύματός τινος, καὶ τὸν ἐκ Καρύστου, ὅς ἐστι πλησίον Ἀρκαδίας,<sup>1</sup> καὶ τὸν ἐξ Οἰνούντος καὶ τὸν ἐξ Ὀνόγλων καὶ Σταθμῶν· χωρία δὲ ταῦτα πάντα πλησίον Πιτάνης· φησὶν οὖν οἶνον δ' Οἰνουντιάδαν ἢ Δένθιν ἢ Καρύστιον ἢ Ὀνογλιν<sup>2</sup> ἢ Σταθμίταν· ἄπυρον δὲ εἶπε τὸν οὐχ ἠψημένον.

e. g. ἄπυρον τε Φοῖνον καὶ ἄνθεος  
 ὄσδοντα, τὸν μὲν Πέντε λόφων,  
 τὸν δὲ τὸν Φοιουντιάδαν  
 ἢ Δένθιν ἢ Καρύστιον ἢ  
 Ὀνογλιν ἢ Σταθμίταν.

Hesych. κλεψίαμβοι· Ἀριστόξενος· μέλη τινὰ παρ' Ἀλκμᾶνι.

Ath. 14. 648 b πόλτου δὲ μνημονεύει Ἀλκμὰν οὕτως·

ἤδη παρέξει πυάνιον τε πόλτου  
 χίδρον τε λευκὸν κηρίναν θ' ὀπάραν.<sup>3</sup>

ἔστι δὲ τὸ πυάνιον, ὥς φησι Σωσίβιος, πανσπερμία ἐν γλυκεῖ ἠψημένῃ, χίδρον δὲ οἱ ἐφθοῖ πυροί, κηρίναν δὲ ὀπώραν λέγει τὸ μέλι.

<sup>1</sup> καὶ τὸν ἐκ Καρ. — Ἀρκαδίας transp. Pors. from after Σταθμίταν <sup>2</sup> cf. Hesych. ὀνιγλιν· εἶδος οἶνου and Δένθις· οἶνος· Λακῶνες <sup>3</sup> cf. 137: mss τ' ὀπάραν

<sup>1</sup> cf. Strab. 10. 446, Eust. *Il.* 281. 10, 1449. 12, 1633. 51, Steph. Byz. Κάρυστος <sup>2</sup> these iambic fragments may be of

## ALCMAN

139

Athenaeus *Doctors at Dinner* [on wines]: Alcman says, I think: 'That wine unfired and of finest scent which comes from the Five Hills,' which is about a mile from Sparta, and that of Denthiaades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words:

That wine unfired and of the finest scent, either that which comes from the Five Hills, or that which is the wine of Oenus, or else the Denthian or the Carystian, or the wine of Onogla or of Stathmi . . .

where by 'unfired' he means 'not boiled.'<sup>1</sup>

140

Hesychius *Glossary*: κλεψιάμβοι, 'hidden iambics': according to Aristoxenus these are certain lyric poems in the works of Alcman.<sup>2</sup>

141

Athenaeus *Doctors at Dinner*: Porridge is mentioned by Alcman, thus:

Forthwith shall you have raisin-wine porridge, white frumenty, and the waxen fruits of the bee;

and this kind of porridge, according to Sosibius, is all-seeds boiled in wine of raisins, frumenty is boiled wheat-corns, and the waxen fruits are honey.<sup>3</sup>

this sort; they were recited to music, cf. Ath. 14, 636 b, where for κλεψιάμβους we should read κλεψιαμβύκας, the instrument used <sup>3</sup> cf. Eust. *Od.* 1563. 1, 1735. 50

# LYRA GRAECA

142

Cram. *A.O.* 1. 60. 24 ἐὰν δ' ὦσιν ἐκ τοῦ ε οὐκέτι (γίνεται τροπή τοῦ η εἰς α μακρόν)· ἔλατος ἱππήλατος· Ἀλκμάν·

λεπτὰ δ' ἄταρπος νηλεὲς δ' ἀνάγκα.<sup>1</sup>

ἐκ γὰρ τοῦ ἐλεεινῆ.

143

Ath. 14. 636 f [π. μαγάδιδος]· καὶ Ἀλκμάν δέ φησι·

μύγαδιν δ' ἀποθέσθαι

144

*E M.* 171. 7 αὔσιον· καὶ ὁ μὲν Ἰβυκος αὔσιον λέγει . . . ὁ δὲ Ἀλκμάν·

ταυσία πάλλα κέω.<sup>2</sup>

ς'

145

Apoll. *Pron.* 107. 11 Αἰολεῖς μετὰ τοῦ *F* κατὰ πᾶσαν πτῶσιν καὶ γένος . . . καὶ Ἀλκμάν δὲ συνεχῶς Αἰολίζων φησί·

τὰ *F*ὰ κάδεα<sup>3</sup>

<sup>1</sup> νηλεὲς *B*: mss ἀνηλὲς  
παλλακίω, πολλακίω

<sup>2</sup> *E* (perh. ταῦσια): mss  
<sup>3</sup> *F*ὰ *B*: mss εα

## ALCMAN

142

Cramer *Inedita* (Oxford): But if they begin with ε the change from η to long α does not take place, for instance ξλατος ἰππήλατος; compare Alcman:

Thin is the thread and pitiless the necessity;<sup>1</sup>

for νηλέης, 'pitiless,' is derived from ἐλεεινή, 'pitiable.'

143

Athenaeus *Doctors at Dinner* [on the musical instrument called *magadis*]: And Alcman, too, says:

to lay aside the lute

144

*Etymologicum Magnum*: αἰσιον, 'idle, useless': Ibycus uses this form . . . but Alcman ταύσιος; compare:

I will lie an idle ball.<sup>2</sup>

## BOOK VI<sup>3</sup>

145

Apollonius *Pronouns*: The Aeolians use the digamma-forms in every case and gender . . . and Alcman is regularly Aeolic in:

his own troubles

<sup>1</sup> thread *B*; 'one of the Fates was 'Αταρπώ Sch. *Od.* 7, 197'  
<sup>2</sup> i. e. thrown down and not played with      <sup>3</sup> the contents  
of this Book being unknown, I have put into it all the  
remaining fragments of a personal type

# LYRA GRAECA

146

Sch. Aristid. ὑπὲρ τῶν Τεττάρων 3. 490 ὁ Κρής δὴ τὸν πόντον· παροιμία ἐπὶ τῶν εἰδότην μὲν προσποιουμένων δ' ἀγνοεῖν· ἀντὶ τοῦ νησιώτης ἀγνοεῖ τὴν θάλατταν . . . λέγεται δὲ ἡ παροιμία καὶ οὕτως· ὁ Σικελὸς τὴν θάλατταν . . . Ἀλκμᾶν δ' ὁ λυρικὸς μέμνηται τῆς παροιμίας.

147

E.M. 22. 23 ἄζω . . . ὁ δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει ὅτι παράγωγόν ἐστιν ἀπὸ τοῦ ἄγος ἀγίζω καὶ κατὰ συγκοπὴν ἄζω . . . πόθεν δὲ δῆλον; ἐκ τοῦ τὸν Ἀλκμᾶνα εἰπεῖν

ἀγίσδεο

ἀντὶ τοῦ ἄζεο.

148

Hesych.

βλήρ·

δέλεαρ· τὸ δὲ αὐτὸ καὶ αἶθμα·<sup>1</sup> παρὰ Ἀλκμᾶνι<sup>2</sup> ἢ λέξις.

149

E.M. 228. 25 γεργύρα· ὁ ὑπόνομος, κυρίως δι' οὗ τὰ ὕδατα φέρεται τὰ ὑμβρια . . . ζήτει εἰς τὰ γόργυρα· ὁ δὲ Ἀλκμᾶν διὰ τοῦ ε

γεργύρα<sup>3</sup>

φησί.

150

Bek. An. 2. 949 τὸ

δοάν

παρ' Ἀλκμᾶνι Δωρικῶς δξύνεται, γεγονὸς οὔτω· δῆν, δάν, δοάν.

<sup>1</sup> Schmidt, cf. Hesych. αἶθμα· δέλεαρ· mss ἄσθμα <sup>2</sup> Mein. mss Ἀλκμαίωνι <sup>3</sup> mss γέργυρα

## ALCMAN

146

Scholiast on Aristides *On behalf of the Four Great Athenians*: The Cretan and the sea: Proverbial of those who know but pretend they do not; it means 'the islander does not know the sea' . . . The proverb also has this form: 'The Sicilian and the sea' . . . It is mentioned by the lyric poet Alcman.<sup>1</sup>

147

*Etymologicum Magnum*: ἔζω . . . Herodian in his treatise *On Inflexions* declares that it is derived from ἔγος, 'guilt or expiation,'—ἀγίζω by syncope ἔζω . . . and why he says so, is clear from Alcman's use of ἀγίσδεο for ἄζεο

stand thou in awe

148

*Hesychius Glossary*: βλήρ

bait;

and another word for it is αἰθμα; the word occurs in Alcman.

149

*Etymologicum Magnum*: γεργύρα:

underground;

properly that which carries off rainwater; see the note on γόργυρα; but Alcman uses the ε-form, γεργύρα.<sup>2</sup>

150

*Bekker Incdita*: The word δόδν,

for a long while,

in Alcman has an acute accent on the last syllable, arriving at this form thus: δήν, δάν, δόδν.<sup>3</sup>

<sup>1</sup> cf. Strab. 10. 481, *Paroem.* 1. 131 (where, however, *Alcaeus* is quoted as mentioning the proverb) <sup>2</sup> cf. Bek. *An.* 1. 233. 27 <sup>3</sup> cf. Jo. Alex. 42, Bek. *An.* 2. 570

# LYRA GRAECA

151

*E.M. Vet.* 136 τὸ δὲ

ζάτραφα

παρὰ Ἀλκμᾶνι κανονιστέον κατὰ μεταπλάσμῳ ἀπὸ τοῦ ζάτροφον.

152

*E.M.* 420. 28 ἡδυμος . . . τὸ δὲ ὑπερθετικὸν

ἄδυμέστατον<sup>1</sup>

Αλκμᾶν ἔφη.

153

*Eust. Od.* 1892. 44 ἔτι ἰστέον καὶ ὅτι τὸ εἰρημένον ἦν ἐπὶ τρίτου ἐνικῷ προσώπου ὁ Ἀλκμᾶν

ἦς

λέγει μετειλημμένου τοῦ ν εἰς σ Δωρικῶς.

154

*Cram. A.O.* 1. 190. 20

ἦτί

δὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ἡσίν.

155

*Eust. II.* 756. 30 . . . ἀντιθέσει τοῦ ν εἰς λ, φ ἀντιστοιχοῦσι Δωριεῖς ἐν τῷ φίλτατος φίντατος . . . κέλετο

κέντο

παρὰ Ἀλκμᾶνι.

mss ἡδυμέστατον

## ALCMAN

151

*Old Etymologicum Magnum*: The form ζάτραφα<sup>1</sup>

well-fed

in Alcman is to be classed as a metaplasma of ζάτροφον.

152

*Etymologicum Magnum*: ἡδυμος, 'pleasant'; . . . Alcman uses the superlative ἀδυμέστατον,

pleasantest

153

Eustathius on the *Odyssey*: It should be understood, too that the third person singular ἦν takes the form ἦς,

he was,

in Alcman, by the Doric change of ν to σ.<sup>2</sup>

154

Cramer *Inedita* (Oxford): Alcman uses the form ἡτί,

saith,

instead of ἡσί.

155

Eustathius on the *Iliad*: . . . by the change of ν to λ, a substitution which the Dorians make in saying φίλτατος for φίλτατος 'dearest'; . . . κέντο for κέλετο,

he prayed,

in Alcman.

<sup>1</sup> apparently acc. sing.

cf. Fav. 234



# LYRA GRAECA

156

Ath. 3. 81 d

Κυδωνίων μήλων

μνημονεύει Στησίχορος . . . καὶ Ἀλκμάν.

157

Sch. Od. 23. 76 [μάστακα]· ὁ δὲ Ἀλκμάν καὶ τὰς γνάθους

μάστακας

φησὶ πρὸς τὸ μασᾶσθαι.

158

Sch. Il. 17. 40 τὰ γὰρ εἰς τις λήγοντα θηλυκὰ δισύλλαβα, μὴ ὄντα ἐπιθετικὰ, παραληγόμενα δὲ τῷ ο ἥτοι μόνῳ ἢ σὺν ἐτέρῳ φωνήεντι, ὀξύνεσθαι θέλει, κοιτίς, . . .

οὐτίς

τὸ ζῶον παρ' Ἀλκμᾶνι.

159

E.M. Vel. πείρατα· περατα, καὶ παρ' Ἀλκμᾶνι

πέρασα·

<περὶ> Παθῶν.<sup>1</sup>

160

Sch. Il. 12. 137 [αὔας]· ἴσως δὲ βεβαρυτόνηται, ἐπεὶ καὶ τὸ ναῦος ἐβαρύνετο . . . καὶ τὸ

φαῦος<sup>2</sup>

παρ' Ἀλκμᾶνι.

<sup>1</sup> Reitz. cf. 128, 133: perh. A. said πέρρατα  
ψαῦος

<sup>2</sup> E: mas

## ALCMAN

156

*Athenaeus Doctors at Dinner:*

Cydonian apples

or quinces are mentioned by Stesichorus . . . and Alcman.

157

Scholiast on the *Odyssey*: Alcman calls the

jaws

μδσtakes, from μασδομαι 'to chew.'

158

Scholiast on the *Iliad*: Feminine dissyllables ending in -τις, which are not epithets and of which the penultimate syllable contains ο either simple or in a diphthong, have the acute accent on the last syllable, for instance κοίτις, . . . and

outis,

the animal, in Alcman.<sup>1</sup>

159

*Old Etymologicum Magnum*: πέλπατα:

ends,

and in Alcman in the form πέπασα. (*On Inflexions*).

160

Scholiast on the *Iliad*: αἶας: perhaps it has been circumflexed on the first like ναῶς for ναός 'temple,' . . . and φαῶς for φᾶος,

light,

in Alcman.

<sup>1</sup> cf. Arc. 35. 3

# LYRA GRAECA

161

Sch. Luc. *Anach.* 32

γέρρον

. . . Ἀλκμᾶν δὲ ἐπὶ τῶν οἰστῶν τέθεικε τὴν λέξιν.

162

*E.M. Vet.* βάλε· . . . ὁ δὲ Ἀλκμᾶν τὸ ἀβάλε, οἶον

ἀβάλε καὶ νοέοντα<sup>1</sup>

γίνεται.

163

Hdn. μον. λέξ. 9. 31 (2. 915 Lentz) εὐρυπῶν· Ἀλκμᾶν·

οἷσι δ' εὐρυπῶν<sup>2</sup>

164

Sch. Theocr. 5. 92 [ἀνεμόνα]· . . . Σωσίβιος δὲ τὰς ἀνεμόνας  
παρὰ Λάκωσι

φαινίδας

καλεῖσθαί φησιν.

165

Reitz. *Ind. Lect.* Rostock cod. Coislin. 394

ὀλκᾶς·

πλοῖον, <ναῦς φορτηγός,><sup>3</sup> καὶ παρὰ Ἀλκμᾶνι ἀηδών<sup>4</sup> καὶ  
Σειρήν.<sup>5</sup>

<sup>1</sup> ms νέοντα

<sup>3</sup> Hesych.

ms εἰρήνη

<sup>2</sup> B: mss εὐρυπῶν ἄλκμοις ἤδε ῥυπῶν

<sup>4</sup> so Hesych: mss here ἀειδῶν

<sup>5</sup> Voss:

## ALCMAN

### 161

Scholiast on Lucian: γέρρον . . . Alcman uses the word  
of

arrows

### 162

*Old Etymologicum Magnum*: βάλε 'would that': . .  
Alcman uses the form ἀβάλε, 'O would that,' for instance

O would that both discreet . . .

### 163

Herodian *Words without Parallel* εὐρυπῶν 'splay-footed':  
compare Alcman

But they to whom splay-footed . . .

### 164

Scholiast on Theocritus [windflower]: . . . according to  
Sosibius the anemone or windflower is called by the Spartans

shine-bright.

### 165

From a manuscript quoted by Reitzenstein: ὀλκός: A  
ship; a merchant-ship; and in Alcman

alluring

of the nightingale and the Siren.<sup>1</sup>

<sup>1</sup> the word means 'that which draws' cf. Hesych. s.v.

## ΑΡΙΟΝΟΣ

### Βίος

Hdt. 1. 23 ἐτυράννευε δὲ ὁ Περίανδρος Κορίνθου. τῷ δὴ λέγουσι Κορίνθιοι—ὁμολογέουσι δέ σφι Λέσβιοι—ἐν τῷ βίῳ θῶμα μέγιστον παραστήναι, Ἀρίονα τὸν Μηθυμναῖον ἐπὶ δελφίνος ἐξενειχθέντα ἐπὶ Ταίναρον, ἔοντα κιθαρωδὸν τῶν τότε ἔόντων οὐδενὸς δεύτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τοῦτον τὸν Ἀρίονα λέγουσι τὸν πολλὸν τοῦ χρόνου διατρίβοντα παρὰ Περιάνδρῳ, ἐπιθυμῆσαι πλῶσαι ἐς Ἰταλίην τε καὶ Σικελίην· ἐργασάμενον δὲ χρήματα μεγάλα θελῆσαι ὀπίσω ἐς Κόρινθον ἀπικέσθαι· ὀρμᾶσθαι μὲν νυν ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοῖσι μᾶλλον ἢ Κορινθίοισι μισθώσασθαι πλοῖον ἀνδρῶν Κορινθίων· τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἀρίονα ἐκβαλόντας ἔχειν τὰ χρήματα . . . τὸν δὲ ἐνδύντα τε πᾶσαν τὴν σκευὴν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖσι ἐδωλίοισι διεξελθεῖν νόμον τὸν ὀρθιον· τελευτῶντος δὲ τοῦ νόμου ῥίψαί μιν ἐς τὴν θάλασσαν ἑωυτὸν ὡς εἶχε σὺν τῇ σκευῇ πάσῃ· καὶ τοὺς μὲν ἀποπλέειν ἐς Κόρινθον· τὸν δὲ δελφίνα λέγουσι ὑπολαβόντα ἐξενεῖκαι ἐπὶ Ταίναρον . . . καὶ Ἀρίονός ἐστι ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταινάρῳ, ἐπὶ δελφίνος ἐπέων ἄνθρωπος.

## ARION

### LIFE

Herodotus *Histories*: Periander was despot of Corinth. During his lifetime, according to the Corinthians—and indeed the Lesbians—a very marvellous thing took place, namely the rescue of Arion of Methymna from the sea at Taenarum by a dolphin. This Arion was the finest singer to the lyre then known, and is the first recorded composer of dithyrambs, which he named and trained Corinthian choirs to perform. It seems that he spent most of his life at the court of Periander; but one day conceiving a desire to visit Italy and Sicily, he did so, and some time afterwards, having made large sums of money there, determined to return to Corinth. Accordingly he set sail from Tarentum, chartering a vessel manned by Corinthians, a people whom he thought, of all men, he could trust. But when they reached the open sea the crew conspired to secure his money by throwing him overboard. . . . Putting on all his harper's dress and grasping his lyre, he took his stand in the stern-sheets, and went through the Orthian or High-pitched Nome from beginning to end. Then he threw himself just as he was, dress and all, into the sea. The crew continued their voyage to Corinth; but meanwhile a dolphin, it seems, took Arion upon his back and carried him ashore at Taenarum. . . . There is a small bronze votive-offering of Arion on the promontory of Taenarum, consisting of a man upon a dolphin's back.

## LYRA GRAECA

Procl. *Chrest.* ap. Phot. *Bibl.* p. 320 Bek. εὔρε-  
θῆναι δὲ τὸν διθύραμβον Πίνδαρος ἐν Κορίνθῳ  
λέγει· τὸν δὲ ἀρξάμενον τῆς ᾠδῆς Ἀριστοκλῆς<sup>1</sup>  
Ἀρίονά φησιν εἶναι, ὃς πρῶτος τὸν κύκλιον  
ἤγαγε χορόν.

Euseb. *Ol.* 40. 4 Ἀρίων ἐγνωρίζετο Μηθυμ-  
ναῖος· οὗτος ἐπὶ δελφῖνος εἰς Ταΐναρον διεσώθη.

Sch. Ar. *An.* 1403 [κυκλιοδιδάσκαλον]· Ἀντί-  
πατρος καὶ Εὐφρόνιος . . . φασὶ τοὺς κυκλίους  
χοροὺς στήσαι πρῶτον Λασόν . . . οἱ δὲ ἀρχαι-  
ότεροι, Ἑλλάνικος καὶ Δικαίαιρχος, Ἀρίονα  
τὸν Μηθυμναῖον, Δικαίαιρχος μὲν ἐν τῷ Περὶ  
Μουσικῶν Ἀγώνων, Ἑλλάνικος δὲ ἐν τοῖς  
Καρνεονίκαις.<sup>2</sup>

Suid. Ἀρίων· Μηθυμναῖος, λυρικός, Κυκλέως  
υἱός, γέγονε κατὰ τὴν λη' Ὀλυμπιάδα. τινὲς δὲ  
καὶ μαθητὴν Ἀλκμᾶνος ἱστορήσαν αὐτόν. ἔγραψε  
δὲ ᾄσματα, προοίμια εἰς ἔπη β'.<sup>3</sup> λέγεται καὶ  
τραγικοῦ τρόπου εὐρετὴς γενέσθαι, καὶ πρῶτος  
χορὸν στήσαι, καὶ διθύραμβον ᾄσαι καὶ ὀνομάσαι  
τὸ ἀδόμενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰσενεγ-  
κεῖν ἔμμετρα λέγοντας.

Vide Luc. *D.M.* 8, Strab. 13. 618, Paus. 3. 25.  
7; Ael. *N.A.* 12. 45 quotes the hymn of thanks to

<sup>1</sup> mss Ἀριστοτέλης    <sup>2</sup> mss Κραναϊκοῖς    <sup>3</sup> Oroi set sugg.  
β 'proems to the amount of 2000 lines'

## LIFE OF ARION

Proclus *Chrestomathy*: According to Pindar the dithyramb was invented at Corinth, and we are told by Aristocles that the originator of this song was Arion, the first trainer of the cyclic or circular chorus.

Eusebius *Chronicle*: Fourth year of the 40th Olympiad (B.C. 617): Flourished Arion of Methymna, who was rescued by a dolphin off Taenarum.

Scholiast on Aristophanes [cyclic-chorus-trainer]: Antipater and Euphronius . . . declare that the cyclic or circular choruses were first assembled by Lasus. . . . The earlier authorities, however, namely Hellanicus and Dicaearchus, ascribe their origin to Arion of Methymna, the former in his *List of Carnean Victors* and the latter in his *Treatise on the Musical Contests*.

Suidas *Lexicon*: Arion: Of Methymna, lyric poet, son of Cycleus, flourished in the 38th Olympiad (B.C. 628-625). According to some authorities he was a pupil of Alcman. He composed songs, namely two Books of Preludes to Epic poems. He is also said to have been the inventor of the tragic style, and to have been the first to assemble a chorus, to sing a dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre.

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Poseidon ascribed to Arion; this hymn being of much later date will be found in vol. iii (p. 478); for other refs. see Pauly-Wiss. *Real-Encycl.*



## ΣΑΠΦΟΥΣ

### Βίος

Stob. *Fl.* 29. 58 Αἰλιανού· Σόλων ὁ Ἀθηναῖος Ἐξηγεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφούς ἄσαντος, ἥσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἐρωτήσαντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπόνδακεν, ὁδε ἔφη· “Ἰνα μαθὼν αὐτὸ ἀποθάνω.”

Hdt. 2. 135 Ῥοδῶπις δὲ ἐς Αἴγυπτον ἀπῖκετο Ξάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ’ ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμανδρυνύμου παιδὸς ἀδελφεοῦ δὲ Σαπφούς τῆς μουσοποιού. . . . φιλέουσι δέ κως ἐν τῇ Ναυκράτι ἐπαφρόδιτοι γίγνεσθαι αἱ ἐταῖραι· τοῦτο μὲν γὰρ αὕτη τῆς πέρι λέγεται ὅδε ὁ λόγος οὕτω δὴ τι κλεινὴ ἐγένετο ὥς καὶ πάντες οἱ Ἕλληνες Ῥοδῶπιος τὸ οὖνομα ἐξέμαθον . . . Χάραξος δὲ ὥς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ κατεκερτόμησέ μιν.

Ibid. 134 κατὰ Ἀμασιν βασιλεύοντα ἦν ἀκμάζουσα Ῥοδῶπις.

Str. 17. 808 [π. πυραμίδων]· λέγεται δὲ τῆς ἐταίρας τάφος γεγονῶς ὑπὸ τῶν ἐραστῶν, ἦν Σαπφῶ μὲν ἢ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονυῖαν,

## SAPPHO

### LIFE

Stobaeus *Anthology*: Aelian:—One evening over the wine, Execestides the nephew of Solon the Athenian sang a song of Sappho's which his uncle liked so much that he bade the boy teach it him, and when one of the company asked in surprise 'What for?' he replied 'I want to learn it and die.'

Herodotus, *Histories*: Rhodopis was brought to ply her trade in Egypt by Xanthes of Samos, from whom she was bought at a great price and given her freedom by a Mytilenaeon named Charaxus, the son of Scamandronymus and brother of the poetess Sappho. . . . It seems that the courtesans of Naucratis are particularly attractive. At any rate the one of whom we are speaking became so famous as to be a household word throughout the Greek world. . . . When Charaxus returned to Mytilene after setting Rhodopis free, Sappho soundly rated him in a poem.

The Same: Rhodopis flourished in the reign of King Amasis.

Strabo *Geography* [the Pyramids]: There is a story that this one was built by her lovers as the tomb of the courtesan who is sometimes called Rhodopis but is known as Doricha to the lyric poetess Sappho, whose brother Charaxus made her

## LYRA GRAECA

οἶνον κατὰγοντος εἰς Ναύκρατιν Λέσβιον κατ'  
ἐμπορίαν, ἄλλοι δ' ὀνομάζουσι Ῥοδῶπιν.

Ath. 10. 424 e ὄνοχόουν τε παρὰ τοῖς ἀρχαίοις  
οἱ εὐγενέστατοι παῖδες . . . Σαπφῷ τε ἡ καλὴ  
πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς  
οἰνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις.

Str. 13. 617 [π. Μυτιλήνης]. συνήκμασε δὲ  
τούτοις (Πιττακῷ καὶ Ἀλκαίῳ) καὶ ἡ Σαπφῷ,  
θαυμαστόν τι χρῆμα· οὐ γὰρ ἴσμεν ἐν τῷ τοσούτῳ  
χρόνῳ τῷ μνημονευομένῳ φανείσαν τινα γυναῖκα  
ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκείνῃ ποιήσεως  
χάριν.

Ibid. 618 [π. Ἑρέσου]. ἐξ Ἑρέσου δ' ἦσαν  
Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων  
φιλόσοφοι.

Sch. Plat. *Phaedr.* 235 c Σαπφῶ λυρική ποι-  
ήτρια, Σκαμανδρωνύμου, Μυτιληναία.

*Marm. Par.* 36 ἀφ' οὗ Σαπφῶ ἐκ Μυτιλήνης  
εἰς Σικελίαν ἐπλευσε φυγοῦσα [τὸ δέυτερον]<sup>1</sup> [ἔτη  
HHHΔΔΔIII, ἄρχο]ντος Ἀθήνησιν μὲν Κριτίου  
τοῦ προτέρου, ἐν Συρακούσαις δὲ τῶν γαμόρων  
κατεχόντων τὴν ἀρχήν.

Euseb. *Ol.* 45. 2<sup>2</sup> Sappho et Alcaeus poetae  
clari habentur.

<sup>1</sup> *E*, cf. Sch. Berl.-Aberd. Alcaeus *C.R.* 1917. 33    <sup>2</sup> some  
mss 45. 1

<sup>1</sup> cf. Suid. *Αἰσωπος*, Phot. *Lex.* Ῥοδῶπιδος ἀνάθημα, *Ον.*

## LIFE OF SAPPHO

his mistress on one of his visits to Naucratis with a cargo of Lesbian wine.<sup>1</sup>

*Athenaeus Doctors at Dinner*: It was the custom among the ancients for the boys of noblest birth to pour out the wine. . . . The beautiful Sappho often sings the praises of her brother Larichus as serving the wine in the town-hall of Mytilene.<sup>2</sup>

*Strabo Geography* [on Mytilene]: Contemporary with Pittacus and Alcaeus was Sappho—a marvel. In all the centuries since history began we know of no woman who could be said with any approach to truth to have rivalled her as a poet.

*The Same* [on Eresus]: This was the birthplace of Theophrastus and Phantias, the Peripatetic philosophers.<sup>3</sup>

*Scholiast on Plato Phaedrus*: Sappho: A lyric poetess, daughter of Scamandronymus; a native of Mytilene.<sup>4</sup>

*Parian Chronicle*: From the time when Sappho went from Mytilene to Sicily when banished [the second time, 334 years,] in the archonship of the earlier Critias at Athens and the rule of the Gamori or Landowners at Syracuse (B.C. 598).<sup>5</sup>

*Eusebius Chronicle*: Olympiad 45. 2 (B.C. 598): Flourished the poets Sappho and Alcaeus.

*Ep.* 15. 63, *Paroem.* App. 4. 51

<sup>2</sup> cf. *Sch.* II. 20. 234

<sup>3</sup> he would have mentioned S. had he believed her to have been born there

<sup>4</sup> cf. *Mosch.* 3. 92

<sup>5</sup> the date occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591

## LYRA GRAECA

Hermes. ap. Ath. 598 b . . .

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους  
Σαπφούς φορμίζων ἡμερόεντα πόθον  
γινώσκεις. ὁ δ' αἰοιδὸς ἀηδόνης ἡράσαθ' ὕμνων  
Τήϊον ἀλγύνων ἄνδρα πολυφραδίῃ . . .

Ath. 599 c ἐν τούτοις ὁ Ἑρμησιάναξ σφάλ-  
λεται συγχροεῖν οἰόμενος Σαπφῶ καὶ Ἀνα-  
κρέοντα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην  
γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροίσου  
πατέρα.

Ov. Ep. 15. 61 [Sappho Phaoni]

Sex mihi natales ierant, cum lecta parentis  
ante diem lacrimas ossa bibere meas.

Sch. Pind: εἰς τοὺς Ἑννέα Λυρικούς·

Ἑννέα τῶν πρώτων λυρικῶν πάτρην γενεήν τε  
μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.  
ὦν Μυτιληναῖος μὲν ἦν γεραρώτερος ἄλλων  
Ἀλκαῖος πρότερος ἡχικὸς Αἰολίδης.  
ἢ δ' ἐπὶ τῷ ξυνῇ πάτρην φωνήν τε δαεῖσα  
Σαπφὼ Κληίδος καὶ πατρὸς Εὐρυγύου . . .

Suid. Σαπφὼ (α'). Σίμωνος· οἱ δὲ Εὐνομίνου.<sup>1</sup>  
οἱ δὲ Εὐρυγύου.<sup>2</sup> οἱ δὲ Ἐκρύτου· οἱ δὲ Σήμου· οἱ  
δὲ Σκάμωνος.<sup>3</sup> οἱ δὲ Εὐάρχου.<sup>4</sup> οἱ δὲ Σκαμ-  
ανδρωνύμου· μητρὸς δὲ Κλειδὸς· Λεσβία ἐξ  
Ἑρέσου,<sup>5</sup> λυρική· γεγονυῖα κατὰ τὴν μβ' Ὀλυμ-  
πιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ  
Πιπτακός. ἦσαν δὲ αὐτῇ ἀδελφοὶ τρεῖς Λάριχος,

<sup>1</sup> mss also Εὐμήνου

<sup>2</sup> mss Ἑριγύου but Eud. Εὐριγύου

<sup>3</sup> mss Κάμωνος

<sup>4</sup> mss Ἐτάρχου

<sup>5</sup> mss and Str. 13. 618

Ἑρέσου but coins have σ

## LIFE OF SAPPHO

Hermesianax quoted by Athenaeus *Doctors at Dinner*: . . . And Lesbian Alcaeus, thou knowest in how many a serenade he thrummed out his delightful love of Sappho; the poet loved that nightingale of hymns and vexed the man of Teos with his eloquence.<sup>1</sup>

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birth-place and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [or eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyus and Cleïs . . .

Suidas *Lexicon*: Sappho (*1st notice*): Daughter of Simon or of Eunominus, or of Eurygyus,<sup>2</sup> or of Ecrytus, or of Semus, or of Scamon,<sup>3</sup> or of Euarchus, or of Scamandronymus; mother's name Cleïs. A Lesbian of Eresus,<sup>4</sup> a lyric poetess; flourished in the 42nd Olympiad (B.C. 612-609) along with Alcaeus, Stesichorus, and Pittacus. She had three brothers,

<sup>1</sup> cf. Ov. *Ep.* 15. 29      <sup>2</sup> for the true form of the name cf. App. p. 431 and *Ἐφρύγιος* son of Larichus of Mytilene, *temp.* Alexander, Diod. 17. 27      <sup>3</sup> abbrev. of Scamandronymus

<sup>4</sup> perh. wrong, see above

## LYRA GRAECA

Χάραξος, Εὐρύγυος.<sup>1</sup> ἐγαμήθη δὲ Κερκώλα<sup>2</sup> ἀνδρὶ πλουσιωτάτῳ, ὀρμωμένῳ ἀπὸ Ἄνδρον· καὶ θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἡ Κλεις ὠνομάσθη. ἐταῖραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἀτθίς, Τελεσίππα, Μεγάρα· πρὸς ἃς καὶ διαβολὴν ἔσχεν αἰσχροῦς φιλίας. μαθήτριάι δὲ αὐτῆς Ἀναγόρα<sup>3</sup> Μιλησία, Γογγύλα Κολοφωνία, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πλήκτρον εὗρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἰάμβους καὶ μονωδίας.

Suid. Σαπφὼ (β'). Λεσβία ἐκ Μυτιλήνης, ψάλτρια. αὕτη δι' ἔρωτα Φάωνος τοῦ Μυτιληναίου ἐκ τοῦ Λευκάτου κατεπόντισεν ἑαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραφαν ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριάην Σαπφὼ τὴν Σκαμανδρωνύμον θυγατέρα· ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφει· πυνθάνομαι δὲ ὅτι καὶ ἐτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφώ, ἐταῖρα οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐταῖρας, ὡς ἡ Σαπφώ . . .

Ov. *Trist.* 2. 365

Lesbia quid docuit Sappho nisi amare puellas?  
tuta tamen Sappho . . .

<sup>1</sup> mss Εὐρυγίου

<sup>2</sup> mss also Κερκύλα

<sup>3</sup> Ἀνακτορία?

<sup>1</sup> or plied as a trader between A. (an Ionian city) and Lesbos? <sup>2</sup> cf. Ov. *Ep.* 15. 70, 120 <sup>3</sup> Anactoria?

<sup>4</sup> 'quill' prob. a mistake for *pēctis*, a kind of lyre, cf. Ath. 14. 635 e (below) <sup>5</sup> this must come from another source,

## LIFE OF SAPPHO

Larichus, Charaxus, Eurygyus. She was married to a very rich man called Cercōlas [or Cercylas] who came from Andros,<sup>1</sup> and had by him a daughter named Cleïs.<sup>2</sup> She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderously declared to be bound by an impure affection. Her pupils or disciples were Anagora<sup>3</sup> of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre.<sup>4</sup> [She wrote also 'inscriptions,' iambic verse, and monodies.]<sup>5</sup>

Suidas *Lexicon* : Sappho (2nd notice) : A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenaeon. Some authorities say that she too was a lyric poetess.

Aelian *Historical Miscellanies* [in the next article to that on Phaon<sup>6</sup>] : The poetess Sappho daughter of Scamandronymus : Even Plato son of Ariston calls her wise.<sup>7</sup> I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus *Doctors at Dinner* : Freeborn women to this day, and girls, call their intimates and friends *hetaerae* or companions [the usual word for courtesan], as Sappho does in this passage (*fr.* 12).

Ovid *Songs of Sadness* : What lore did Sappho teach but how to love maidens ?<sup>8</sup> Yet Sappho was safe . . .

as the term 'monodies' would cover most of the contents of her nine Books <sup>6</sup> n.b. he gives no other hint of a connexion between the two <sup>7</sup> the Greek means 'good at one's art or trade' <sup>8</sup> or teach her maidens but how to love



## LYRA GRAECA

Sen. *Ep.* 88 quattuor milia librorum Didymus grammaticus scripsit. misererer si tam multa super-  
vacua legisset. in his libris de patria Homeri  
quaeritur, in his de Aeneae matre vera, in his  
libidinosior Anacreon an ebriosior vixerit, in his an  
Sappho publica fuerit, et alia quae erant dediscenda  
si scires; i nunc et longam esse vitam nega.

Ath. 13. 596 b ἐνδόξους δὲ ἐταίρας καὶ ἐπὶ  
κάλλει διαφερούσας ἤνεγκεν καὶ ἡ Ναύκρατις·  
Δωρίχαν τε, ἣν ἡ καλὴ Σαπφὼ ἐρωμένην γεν-  
ομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν  
εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως  
διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισαμένην.  
Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιν καλεῖ,<sup>1</sup> ἀγνοῶν ὅτι  
ἐτέρα τῆς Δωρίχης ἐστὶν αὕτη, ἡ καὶ τοὺς περι-  
βοήτους ὀβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὧν  
μέννηται Κρατῖνος διὰ τούτων . . . εἰς δὲ τὴν  
Δωρίχαν τόδ' ἐποίησε τοῦ πύγμα Πρῶσιδιππος,  
καίτοι καὶ ἐν τῇ Αἰσωπείᾳ<sup>2</sup> πολλάκις αὐτῆς  
μνημονεύσας. ἐστὶ δὲ τόδε·

Δωρίχα, ὅστέα μὲν σ' ἀπαλῆς κόσμησ' ἀπόδεσμα<sup>3</sup>  
χαίτης ἣ τε μύρων ἔκπνοος ἀμπεχόνη  
ἢ ποτε τὸν χαρίεντα περιστείλασα<sup>4</sup> Χάραξον  
σύγχρους ὀρθρίνων ἥψας κισσυβίων.  
Σαπφῶς<sup>5</sup> δὲ μένουσι φίλης ἔτι καὶ μενέουσιν  
ᾧδῆς αἱ λευκαὶ φθεγγόμεναι σελίδες·  
ἵννομα σὸν μακάριστον, δ' Ναύκρατις ὧδε φυλάξει  
ἔστ' ἀνίη Νείλου ναῦς ἔφαλος τενάγη.<sup>6</sup>

<sup>1</sup> cf. Str. 17. 808      <sup>2</sup> Wil: mss Αἰθιοπία      <sup>3</sup> E, cf.  
ἀπόδεσμος, δέσμα and for rhythm A.P. 12. 98. 1: mss ἀπαλὰ  
(taking δέσμα for plur.) κοιμήσατο δεσμῶν (gen. due to ἀπὸ)

<sup>4</sup> E: mss pres.      <sup>5</sup> mss Σαπφῶαι      <sup>6</sup> mss εἶσαν εἴη and -γεγανη

## LIFE OF SAPPHO

Seneca *Letters to Lucilius*: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Acneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.<sup>1</sup>

Athenaeus *Doctors at Dinner*: Naucratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho's brother Charaxus when his business took him to Naucratis, is trounced by his sister in a poem for having fleeced him.<sup>2</sup> But Herodotus calls her Rhodopis,<sup>3</sup> not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . .<sup>4</sup> The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopeia*: 'Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup; yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naucratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile.'<sup>5</sup> Moreover there was a certain

<sup>1</sup> cf. Mart. 7. 69, 10. 35, Apul. *Apol.* 413, Ov. *A.A.* 3. 331, *Rem.* 761    <sup>2</sup> cf. Ov. *Ep.* 15. 63, 117    <sup>3</sup> cf. Str. 17. 808    <sup>4</sup> quotation lost    <sup>5</sup> *i. e.* steers its way among the lagoons; N. was 30 miles from the sea

καὶ Ἀρχεδίκη δ' ἦν τις ἐκ τῆς Ναυκράτεως καὶ αὐτὴ ἑταῖρα καλή . . . καὶ ἡ ἐξ Ἑρέσου δὲ τῆς <ἐτέρας Σαπφούς ὁμώνυμος> ἑταῖρα<sup>1</sup> τοῦ καλοῦ Φάωνος ἐρασθεῖσα περιβόητος ἦν, ὥς φησι Νύμφις<sup>2</sup> ἐν Περίπλῳ Ἀσίας.

Str. 10. 452 [π. Λευκάδος]: ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἄλμα τὸ τοὺς ἔρωτας παύειν πεπιστευμένον, 'Οὐ δὲ λέγεται πρώτη Σαπφώ,' ὥς φησιν ὁ Μένανδρος,

τὸν ὑπέρκομπον θηρώσα Φάων'  
οἰστρῶντι πόθῳ ῥίψαι πέτρας  
ἀπὸ τηλεφανοῦς· ἀλλὰ κατ' εὐχὴν  
σόν, δέσποτ' ἀναξ, εὐφημείσθω  
τέμενος περὶ Λευκάδος ἀκτῆς.<sup>3</sup>

ὁ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλόν φασιν ἐρασθέντα Πτερέλα τὸν Δηϊονέως. ἦν δὲ καὶ πάτριον τοῖς Λευκαδίοις κατ' ἐνιαυτὸν ἐν τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ῥιπτεῖσθαι τινα τῶν ἐν αἰτίαις ὄντων ἀποτροπῆς χάριν, ἐξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν<sup>4</sup> καὶ ὀρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλιΐσι κύκλῳ περιεστῶτας πολλοὺς καὶ περισώζειν εἰς δύναμιν τῶν ὄρων ἔξω τὸν ἀναληφθέντα.

Serv. Verg. *Aen.* 3. 279 Phaon cum esset navi-  
cularius solitus a Lesbo in continentem proximos  
quosque mercede transvehere Venerem mutatam  
in anuis formam gratis transvexit. quapropter ab ea  
donatus unguenti alabastro, cum se indies inditum

<sup>1</sup> Kaib. -E: mss τῆς ἑταῖρας Σαπφώ

<sup>2</sup> Wil. Νυμφόδωρος

## LIFE OF SAPPHO

Archedicè of Naucratis, who was a beautiful courtesan. . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo *Geography* [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo Leucātes, and from it is the leap which is supposed to cure love, 'Where Sappho first,' to quote Menander, 'in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian.'<sup>1</sup> Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deïoneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

<sup>1</sup> cf. Hesych. Mil. Σαπφώ

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<sup>2</sup> last line and a half added by Bentley from Hesych. Λευκάδος : σόν : mss σήν      <sup>4</sup> E : mss πτερών

## LYRA GRAECA

ungeret, feminas in suum amorem trahebat, in quis fuit una quae de monte Leucate, cum potiri eius nequiret, abiecisse se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.<sup>1</sup>

Suid. Φάων· <Φάων ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ> φασὶν ἐπὶ τῶν ἐρασμίων καὶ ὑπερηφάνων. τοῦ γὰρ Φάωνος ἐρασθῆναί φασι σὺν πολλοῖς καὶ Σαπφώ, οὐ τὴν ποιήτριαν, ἀλλὰ <ἄλλην> Λεσβίαν· καὶ ἀποτυγχάνουσιν ῥίψαι ἐαυτὴν ἀπὸ τῆς Λευκάδος πέτρας.

Ath. 2. 69 d Κρατῖνος δέ φησι Φάωνος ἐρασθεῖσαν τὴν Ἀφροδίτην ἐν 'καλαῖς θριδακίναις' αὐτὸν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν χλόῃ κριθῶν.

On. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praeda puellae;  
quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσιν ποιεῖ γρίφους . . . :—13. 572 c Ἐφιππος ἐν Σαπφοῖ φησιν . . . :—8. 339 c καὶ Τιμοκλῆς δ' ἐν Σαπφοῖ φησιν . . . :—13. 599 d καὶ γὰρ Δίφιλος ὁ κωμωδιοποιὸς πεποίηκεν ἐν Σαπφοῖ

<sup>1</sup> Ael. V.H. 12. 18 adds τὰ γε μὴν τελευταῖα ἀπεσφάγη μοιχεύων ἁλούς

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<sup>1</sup> prob. basis of the plot of the *Phaon* of the comedy-writer Plato    <sup>2</sup> Aelian adds 'Finally he was taken in adultery and murdered'    <sup>3</sup> from Apostolius *Par.* 2. 707 who appends a slightly different version derived from *Epit. Palaeph. Incred.*

## LIFE OF SAPPHO

the daily use of which made women fall in love with him.<sup>1</sup> Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea.<sup>2</sup>

Suidas *Lexicon*: Phaon: <You are a Phaon both in looks and deeds><sup>3</sup>; this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus *Doctors at Dinner*: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the 'fair wild-lettuces'; but according to the younger Marsyas the hiding-place was among the growing barley.<sup>4</sup>

Ovid *Letters of the Heroines* [Sappho to Phaon]: The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus *Doctors at Dinner*: Antiphanes in his *Sappho* makes the poetess propound riddles . . . ;—To quote the *Sappho* of Ephippus . . . ;—Compare 'Timocles' *Sappho* . . . ;—Diphilus, the

49 with the inconsistent addition, 'this is the P. in whose honour as her lover many a song has been written by Sappho'; cf. Phot. *Lex.* Λευκάτης, Φάων, Phot. *Bibl.* 153 (list of Leucadian Cliff leapers without mention of S.), Luc. *D. Mort.* 9. 2 (substitutes Chios for Lesbos), Ov. *Ep.* 15. 175f (confuses the 'two Sapphos'), Am. 2. 18. 34, Stat. *Silv.* 5. 3. 155 (substitutes Calchis (sic) for Leucas), Apost. *Paroem.* 17. 80, Alciph. 3. 1, Aus. *Id.* 6. 21, Ep. 92, Plin. *N.H.* 22. 9, Plaut. *Mil.* 1246 <sup>4</sup> of. Nat. Com. 5. 16 ('Adonis' for 'Phaon')

## LYRA GRAECA

δράματι Σαπφούς ἐραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα.<sup>1</sup>

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἔρωτος), εἴ τοι χρὴ πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἂν εἴη ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ μοι τὴν κατὰ ταῦτὸ ἐκότερος φιλίαν, ἢ μὲν γυναικῶν, ὁ δὲ ἀρρένων ἐπιτηδεύσαι. καὶ γὰρ πολλῶν ἐρᾶν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι τῶν καλῶν. ὅτι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γύρινα καὶ Ἀτθίς καὶ Ἀνακτορία· καὶ ὅτι περ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκείνα τὰ Σωκράτους.

Ov. Ep. 15. 15

Nec me Pyrrhiades Methymniadesve puellae  
nec me Lesbiadum cetera turba iuvant;  
vilis Anactorie, vilis mihi candida Cydro,<sup>2</sup>  
non oculis grata est Atthis ut ante meis,  
atque aliae centum, quas hic<sup>3</sup> sine crimine amavi;  
improbe, multarum quod fuit, unus habes.

<sup>1</sup> cf. Ibid. 11. 487 a  
κυδνός

<sup>2</sup> mss also *Cydrno*, but see L. & S.

<sup>3</sup> some mss *non*

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<sup>1</sup> cf. Bek. *An.* p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Leucadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a

## LIFE OF SAPPHO

writer of comedies, in his play *Sappho* has made the poetess beloved by Archilochus and Hipponax.<sup>1</sup>

Maximus of Tyre *Dissertations*: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,<sup>2</sup> Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasy-machus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro; my eyes see no beauty now in Atthis, or in a hundred others whom I have loved here so innocently.<sup>3</sup> Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf. Max. Tyr. 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob. a late invention intended to reconcile the testimony of S.'s own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf. Jason and Hera Ap. Rhod. 3. 68) <sup>1</sup> cf. Suid. *Ἡπίρρα*, Eust. *Il.* 2 p. 247 <sup>2</sup> or not without evil imputation



## LYRA GRAECA

Philostr. *Vit. Ap.* 1. 30 εἰσῆει μὲν δὴ (ὁ Ἀπολλώνιος) παραπεμπόμενος ὑπὸ πλειόνων· τουτὶ γὰρ ὥντο καὶ τῷ βασιλεῖ χαρίζεσθαι μαθόντες ὡς χαῖροι ἀφιγμένῳ· διῶν δὲ ἐς τὰ βασίλεια οὐ διέβλεψεν ἐς οὐδὲν τῶν θαυμαζομένων, ἀλλ' ὥσπερ ὁδοιπορῶν διήει αὐτὰ, καὶ καλέσας τὸν Δάμιν· Ἦρου με' ἔφη· πρῶην, ὅτι ὄνομα ἦν τῇ Παμφύλῳ γυναικὶ ἣ δὴ Σαπφοῖ τέ ὁμιλῆσαι λέγεται καὶ τοὺς ὕμνους οὕς ἐς τὴν Ἄρτεμιν τὴν Περγαίαν ᾄδουσι συνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόπον· Ἦρόμην' ἔφη, 'τὸ δὲ ὄνομα οὐκ εἶπας.' 'Οὐκ, ὦ χρηστέ, εἶπον ἀλλ' ἐξηγούμην σοι τοὺς νόμους τῶν ὕμνων καὶ τὰ ὀνόματα καὶ ὅπη τὰ Αἰολέων ἐς τὸ ἀκρότατόν τε καὶ τὸ ἴδιον Παμφύλων παρήλλαξε· πρὸς ἄλλῳ μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκέτ' ἤρου με περὶ τοῦ ὀνόματος· καλεῖται τοίνυν ἡ σοφὴ αὕτη Δαμοφύλη, καὶ λέγεται τὸν Σαπφοῦς τρόπον παρθένους τε ὁμιλητρίας κτήσασθαι ποιήματά τε συνθεῖναι τὰ μὲν ἐρωτικά, τὰ δὲ ὕμνους. τά τοι ἐς τὴν Ἄρτεμιν καὶ παρῳδῆται αὐτῇ καὶ ἀπὸ τῶν Σαπφῶν ᾄδονται.'

Hor. *Od.* 2. 13. 21 [Ille et nefasto te posuit die . . . , arbos . . .]:

Quam paene furvae regna Proserpinae  
et iudicantem vidimus Aeacum  
sedesque discriptas piorum et  
Aeoliis fidibus querentem

Sappho puellis de popularibus  
et te sonantem plenius aureo,  
Alcaeae, plectro . . .

## LIFE OF SAPPHO

Philostratus *Life of Apollonius of Tyana*: So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said: 'You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes.' 'So I did,' he replied; 'but received no answer.' 'No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace *Odes* [Ill-omened was the day of your planting, good tree . . .]: How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .

## LYRA GRAECA

Ov. *Ep.* 15. 201

Lesbides, infamem quae me fecistis amore,  
desinite ad citharas turba venire meas.

Arist. *Rh.* 1398 b πάντες τοὺς σοφοὺς τιμῶσιν·  
Πάριοι γοῦν Ἀρχίλοχον καίπερ βλάβσφημον ὄντα  
τετιμήκασι, καὶ Χίοι Ὅμηρον οὐκ ὄντα πολίτην,  
καὶ Μυτιληναῖοι Σαπφὴ καίπερ γυναῖκα οὖσαν,  
καὶ Λακεδαιμόνιοι Χίλωνα τῶν γερόντων ἐποίησαν  
ἥκιστα φιλόλογοι ὄντες . . .

Poll. 9. 84 Μυτιληναῖοι Σαπφὴ τῷ νομίσματι  
ἐνεχαράξαντο.

*Anth. Pal.* 7. 14 Ἀντιπάτρου Σιδωνίου εἰς  
Σαπφὴ τὴν Μυτιληναίαν τὴν λυρικὴν·

Σαπφὴ τοι κεύθεις, χθὼν Αἰολί, τὰν μετὰ  
Μούσαις

ἀθανάταις θνατὰν Μοῦσαν ἀειδομένην,  
ἂν Κύπρις καὶ Ἑρως συνάμ' ἔτραφον, ἃς μέτα  
Πειθῶ

ἔπλεκ' ἀείζων Πιερίδων στέφανον,  
Ἑλλάδι μὲν τέρψιν, σοὶ δὲ κλέος. ὦ τριέλικτον

Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας,  
πῶς οὐκ ἐκλώσασθε πανάφθιτον ἡμαρ ἀοιδῶ  
ἄφθιτα μησαμένα δῶρ' Ἑλικωνιάδων ;

Plat. *Phaedr.* 235 b ΣΩ. Τοῦτο ἐγὼ σοι οὐκέτι  
οἶος τ' ἔσομαι πίθεσθαι· παλαιοὶ γὰρ καὶ σοφοὶ  
ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ  
γεγραφότες ἐξελέγξουσιν με, εἰ σοι χαριζόμενος  
συγχωρῶ.—ΦΑΙ. Τίνες οὗτοι ; καὶ ποῦ σὺ βελτίω

## LIFE OF SAPPHO

Ovid *Letters of the Heroines* [Sappho to Phaon]: Daughters of Lesbos, whose love has made me of ill-report, throng ye no more to hear my lyre.

Aristotle *Rhetoric*: . . . The wise are honoured universally. The Parians have honoured Archilochus despite his slanderous tongue, the Chians Homer though he was not of their city, and the Mytilenaeans Sappho for all she was a woman; <sup>1</sup> while the Spartans, who have no love for learning, elected Chilon of their senate . . . <sup>2</sup>

Pollux *Vocabulary*: The Mytilenaeans engraved Sappho on their coinage. <sup>3</sup>

*Palatine Anthology*: Antipater of Sidon on Sappho the lyric poetess of Mytilene: That which thou coverest, Aeolian soil, is Sappho, <sup>4</sup> one that is sung for a mortal Muse among Muses immortal, one that was reared by Cypris and by Eros too, one that helped Persuasion weave the everlasting garland of the Pierian Maids, a delight unto Greece, a glory unto thee. O ye Fates that twirl the three-ply thread from the distaff, why span ye not a never-dying day for the songstress who devised the deathless gifts of the Daughters of Helicon?

Plato *Phaedrus*: SOCRATES: I cannot go so far with you as that. There are wise ancients, both men and women, whose sayings or writings will refute me if I allow you to persuade me of it.—PHAEDRUS: Who may these be? and where have they given you

<sup>1</sup> n.b. he does not say 'an evil woman'      <sup>2</sup> cf. Aristid. 12. 85      <sup>3</sup> where she may still be seen, as also on that of Eresus; in both cases the coins are of Imperial times  
<sup>4</sup> Antipater (c. 120 B.C.) evidently believed that S. died in Lesbos; cf. Max. Tyr. 18. 9 below

## LYRA GRAECA

τούτων ἀκήκοας ;—ΣΩ. Νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἣ που Σαπφούς τῆς καλῆς ἥ Ἀνακρέοντος τοῦ σοφοῦ ἥ καὶ συγγραφέων τινῶν.

Max. Tyr. 24 (18). 7 . . . Σαπφούς τῆς καλῆς—οὕτω γὰρ αὐτὴν ὀνομάζων χαίρει (ὁ Σωκράτης) διὰ τὴν ὥραν τῶν μελῶν, καίτοι μικρὰν οὔσαν καὶ μέλαιναν.

On. Ep. 15. 31

Si mihi difficilis formam natura negavit,  
ingenio formae damna rependo meae :  
nec me despicias, si sim tibi corpore parva  
mensuramque brevis nominis ipsa feram<sup>1</sup> ;  
sum brevis, at nomen quod terras impleat omnes  
est mihi ; mensuram nominis ipsa fero.  
candida si non sum, placuit Cepheia Perseo  
Andromede, patriae fusca colore suae ;  
et variis albae iunguntur saepe columbae,  
et niger a viridi turtur amatur ave.

Luc. Imag. 18 [π. τὴν σοφίας καὶ συνέσεως εἰκόνα]· δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανῶ τε ἐκείνη καὶ ἡ Λεσβία μελοποιὸς καὶ Διοτίμα ἐπὶ ταύταις, ἥ μὲν τὸ μεγαλόνουν ἡ Θεανὼ συμβαλλομένη εἰς τὴν γραφήν, ἡ Σαπφὼ δὲ τὸ γλαφυρὸν τῆς προαιρέσεως . . .

Sch. ad loc. ὅσον εἰς σῶμα εἰδεχθεστάτη <ἡ> Σαπφῶ, μικρά τε καὶ μέλαινα ὀρωμένη, καὶ τί γὰρ ἄλλο ἢ ἀηδὼν ἀμόρφοις τοῖς πτίλοις ἐπὶ σμικρῷ τῷ σώματι περιειλημένη.

Porph. Hor. Sat. 2. 1. 30 [ille velut fidis arcana sodalibus olim | credebat libris] : Aristoxeni sententia

## LIFE OF SAPPHO

better information in this matter?—SOCRATES: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid *Letters of the Heroines* [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and 'tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian *Portraits* [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyrist, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrion on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

## LYRA GRAECA

est; ille enim in suis scriptis ostendit Sapphonem et Alcaeum volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε<sup>1</sup> ἀπέθνησκειν, ἥ δὲ Σαπφὼ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισσοπόλῳ οἰκίᾳ  
θρῆνον θέμεν· οὐκ ἄμμι πρέπει τάδε.

*Anth. Pal.* 9. 506 Πλάτωνος εἰς Σαπφῶ·  
Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως·  
ἡνίδε καὶ Σαπφῶ Λεσβόθεν ἡ δεκάτῃ.

*Ibid.* 7. 718: Νοσσίδος εἰς Νοσσίδα·  
ὦ ξεῖν', εἰ τύ γε πλείς ποτὶ καλλίχορον Μυτι-  
λάναν  
τὰν Σαπφoῦς χαρίτων αἶθος<sup>2</sup> ἐναυσαμέναν,  
εἰπὼν<sup>3</sup> ὡς Μούσαισι φίλα τ' ἦν ἅ τε Λοκρὶς γὰ  
τίκτε μ'<sup>4</sup> ἴσαις δ' ὅτι μοι τοῦνομα Νόσσις, ἴθι.<sup>5</sup>

*Ibid.* 7. 407 Διοσκορίδου εἰς Σαπφῶ τὴν Μυτι-  
ληναίαν, τὴν μελοποιόν, τὴν ἐν τῇ λυρικῇ ποιήσει  
θαυμαζομένην·

Ἡδιστον φιλέουσι νέοις προσανάκλιμ' ἐρώτων,<sup>6</sup>  
Σαπφῶ, σὺν Μούσαις ἡ ῥά σε Πιερίῃ  
ἡ Ἐλικὼν εὐκισσος ἴσα πνείουσαν ἐκείναις  
κοσμεῖ, τὴν Ἐρέσῳ Μοῦσαν ἐν Αἰολίδι,  
ἡ καὶ Ὑμὴν Ὑμέναιος ἔχων εὐφεγγέα πεύκην  
σύν σοι νυμφιδίων ἴσταθ' ὑπὲρ θαλάμων,

<sup>1</sup> mss ὅτι    <sup>2</sup> E: mss ἄνθος    <sup>3</sup> E: mss εἰπεῖν    <sup>4</sup> Mein: mss φίλα (φίλαν) τῇναιτε λόκρισσα τίκτειν (τίκτεν, τίκτ' ἔμ')

<sup>5</sup> ἴσαις 2nd person sing. as Theocr. 14. 34 E, al. partcp.

<sup>6</sup> Salin: mss πρὸς ἀνάκλιν' ἐρ.

## LIFE OF SAPPHO

points out in his writings that Sappho<sup>1</sup> and Alcaeus made comrades of their books.

Maximus of Tyre *Dissertations*: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter: 'No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.'<sup>2</sup>

*Palatine Anthology*: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho's lovelinesses,<sup>3</sup> go not away till you have told them that I was dear to the Muses, and a daughter of Locris, and that you know my name is Nossis.<sup>4</sup>

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erèsus; or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

<sup>1</sup> Acro says 'Anacreon'      <sup>2</sup> this little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. *fr.* 42      <sup>3</sup> or 'Graces,' the name of her book? cf. *A.P.* 9. 184      <sup>4</sup> see also *A.P.* 5. 132



## LYRA GRAECA

ἡ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτῃ  
 σύνθρηνος μακάρων ἱερὸν ἄλσος ὀρήῃ·  
 πάντῃ, πότνια, χαίρει θεοῖς ἴσα· σὰς γὰρ αἰοιδὰς<sup>1</sup>  
 ἀθανάτων ἄγομεν<sup>2</sup> νῦν ἔτι θυγατέρας.

*Anth. Pal. 4. 1* Μελεάγρου στέφανος·  
 Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον αἰοιδάν ;  
 ἡ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον ;  
 ἄνυσε μὲν Μελέαγρος, ὑριζάλῳ δὲ Διοκλεῖ  
 μναμόσυνον ταύταν ἐξεπόνησε χάριν,  
 πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ  
 Μοιροῦς  
 λείρια, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ῥόδα . . .

*Ibid. 7. 15* Ἀντιπάτρου εἰς τὴν αὐτήν·  
 Οὔνομά μεν Σαπφῶ· τόσσον δ' ὑπερέσχον αἰοιδᾶν  
 θηλειᾶν, ἀνδρῶν ὅσσον ὁ Μαιονίδας.<sup>3</sup>

*Ibid. 9. 66* Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶ  
 τὴν Μυτιληναίαν ἐγκωμιαστικόν·  
 Μναμοσύναν ἔλε θάμβος, ὅτ' ἔκλυε τᾶς μελιφώνου  
 Σαπφοῦς, μὴ δεκάταν Μοῦσαν ἔχουσι βροτοί.

*Ibid. 9. 571* Ἀδέσποτον· εἰς τοὺς Ἑννέα Λυρικοὺς·  
 Ἐκλαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἔπνεε τερπνὰ  
 ἡδυμελεῖ φθόγγῳ μούσα Σιμωνίδεω·  
 λάμπει<sup>4</sup> Στησίχορός τε καὶ Ἰβυκος· ἦν γλυκὺς  
 Ἀλκμάν·  
 λαρὰ δ' ἀπὸ στομάτων φθέγγατο Βακχυλίδης·

<sup>1</sup> Reiske-Tyrwhitt : mss θεοῖς γὰρ ἴσας αἰοιδὰς

<sup>2</sup> Heck :

## LIFE OF SAPPHO

or Aphrodite with her when she bewails the fair young offspring of Cinýras in the sacred grove of the Blest. Howsoe'er it be, I bid thee all hail, Great Lady, even as any God; for we still hold thy songs to be daughters of an Immortal.

*Palatine Anthology*: The Garland of Meleager:<sup>1</sup> To whom, dear Muse, bring you this song so rich in fruit? and who is the fashioner of this your garland of minstrels? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anytè's, many a white lily of Moero's, and of the flowers of Sappho few, but roses . . .

The Same: Antipater on Sappho: My name is Sappho, and my song surpasses the songs of women even as Homer's the songs of men.

The Same: Antipater of Sidon, encomium on Sappho of Mytilene: Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same: Anonymous on the Nine Lyric Poets: Pindar of Thebes clanged amain; the Muse of Simonides breathed a joy of delicious-noted sound; Stesichorus and Ibycus rang clear; Alcman was sweet; and the lips of Bacchylides uttered pleasant

<sup>1</sup> poem introductory to M.'s collection of Greek 'Epigrams,' in which each poet's works are likened to a flower

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mss ἀθανάτας ἔχομεν      <sup>2</sup> mss ἀοιδὰν (-ῶν) θηλειᾶν (-ων), stone  
-ων -ων      <sup>3</sup> mss λάμπει

## LYRA GRAECA

Πειθὼ Ἀνακρεῖοντι συνέσπετο· ποικίλα δ' ἡὔδα <sup>1</sup>  
 Ἀλκαῖος πυκνῇ Λέσβιος Αἰολίδι.<sup>2</sup>  
 ἀνδρῶν δ' οὐκ ἐνάτῃ Σαπφῶ πέλεν, ἀλλ' ἐρατειναῖς  
 ἐν Μούσαις δεκάτῃ Μούσα καταγράφεται.

Cat. 35. 16 . . . . . Sapphica puella  
 Musa doctior.

Hor. *Od.* 4. 9. 11 . . . . . spirat adhuc amor  
 vivuntque commissi calores  
 Aeoliae fidibus puellae.

Id. *Ep.* 1. 19. 28  
 Temperat Archilochi Musam pede mascula Sappho.

*Anth. Pal.* 7. 16 Πινύτου εἰς Σαπφώ·  
 Ὅστέα μὲν καὶ κωφὸν ἔχει τάφος οὔνομα Σαπφoῦς·  
 αἱ δὲ σοφαὶ κείνης ῥήσιες ἀθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν·  
 Αἰολικὸν παρὰ τύμβον ἰών, ξένε, μὴ με θανούσαν  
 τὰν Μυτιληναίαν ἔννεπ' αἰδοπόλον·  
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρες, ἔργα δὲ φωτῶν  
 εἰς ταχυνὴν ἔρρει τοιάδε ληθεδόνα·  
 ἦν δέ με Μουσάων ἐτάσης χάριν, ὧν ἀφ' ἐκάστης  
 daίμονος ἄνθος ἐμῇ θῆκα παρ' ἐνιεάδι,  
 γνῶσσαι ὥς Ἀἶδεω σκότον ἔκφυγον, οὐδέ τις ἔσται  
 τῆς λυρικῆς Σαπφoῦς νώνυμος ἡέλιος.

Plut. *Pyth. Or.* 6 'οὐχ ὁρᾶς,' εἶπεν, 'ὄσσην χάριν  
 ἔχει τὰ Σαπφικὰ μέλη κηλοῦντα καὶ κατα-  
 θέλγοντα τοὺς ἀκρωμένους ;'

<sup>1</sup> mss αὐδᾶ      <sup>2</sup> *E e. g.* οἱ πτυκτῶ 'book' cf. πτυκτεῖον ! :  
 mss κυκνω (κύκνη) Λ. αἰολίδι, κύκνος Λ. Αἰολίσιν

## LIFE OF SAPPHO

things; Anacreon was attended by Persuasion; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame.<sup>1</sup> But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

Catullus: . . . thou maiden more cultured than the Sapphic Muse.

Horace: . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same: The virile Sappho shapes her Muse with the metre of Archilochus.

*Palatine Anthology*: Pinytus on Sappho: This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same: Tullius Laureas on the same: When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead. For 'tis true this was built by the hands of men, and such works of human-kind sink swiftly into oblivion; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine,<sup>2</sup> you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho.

Plutarch *Pythian Oracles*: 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener?'

<sup>1</sup> or in his Aeolian book?

<sup>2</sup> her nine 'Books'

## LYRA GRAECA

Plut. *Symp.* 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δεῖπνον]· ἡμεῖς γάρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχεράναντες ἐν Ῥώμῃ καὶ καθαψάμενοι τῶν ἀξιούντων Πλάτωνα διαγωγὴν ἐν οἴνῳ ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἀκούειν διαπίνοντας· ὅτε καὶ Σαπφoῦς ἀναλεγομένης<sup>1</sup> καὶ τῶν Ἀνακρέοντος ἐγὼ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. *Amat.* 18 ἄξιον δὲ Σαπφoῦς παρὰ ταῖς Μούσαις μνημονεῦσαι· τὸν μὲν γὰρ Ἡφαίστου παῖδα Ῥωμαῖοι Κᾶκον ἱστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἔξω ρεούσας· αὕτη δ' ἄληθῶς μεμειγμένα πυρὶ φθέγγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα· Μούσαις εὐφώνοις ἰωμένη τὸν ἔρωτα· κατὰ Φιλόξενον.

Id. *Symp.* 1. 5. 1 Πῶς εἴρηται τὸ 'ποιητὴν δ' ἄρα Ἐρῶς διδάσκει κἂν ἄμουσος ἦ τὸ πρίν' ἐζητεῖτο παρὰ Σοσσίῳ, Σαπφικῶν τινῶν ἀσθέντων . . .

Gell. 19. 3 Is (Antonius Julianus), ubi eduliis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adulescentem sciebat, scitissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puellaeque sunt, iucundum in modum Ἀνακρεόντεια pleraque et Sapphica et poetarum quoque recentium ἐλεγεία quaedam erotica dulcia et venusta cecinerunt.

<sup>1</sup> Wyttēbach : *mas ἀναδελχ.*

## LIFE OF SAPPHO

Plutarch *Dinner-Table Problems* [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same *Amatorius*: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.'<sup>1</sup>

The Same *Dinner-Table Problems*: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor.'

Aulus Gellius *Attic Nights*: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

<sup>1</sup> see *fr.* 2

## LYRA GRAECA

LUC. *Am.* 30 εἰ γυναῖξιν ἐκκλησία καὶ δικαστήρια καὶ πολιτικῶν πραγμάτων ἦν μετουσία, στρατηγὸς ἂν ἦ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὦ Χαρίκλεις, ἐτίμων. σχεδὸν γὰρ οὐδὲ αὐταὶ περὶ αὐτῶν, ὁπόσαι προὔχουσιν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἐξουσίαν ἐφῆκεν, οὕτω μετὰ σπουδῆς ἂν εἶπον, οὐχ ἡ Σπαρτιάταις ἀνθρωπισμένη Τελέσιλλα, δι' ἣν ἐν Ἄργει θεὸς ἀριθμεῖται γυναικῶν Ἄρης· οὐχὶ τὸ μελιχρὸν αὔχημα Λεσβίων Σαπφὼ καὶ ἡ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανώ· τάχα δ' οὐδὲ Περικλῆς οὕτως ἂν Ἀσπασία συνηγόρησεν.

Id. *Merc. Cond.* 36 καὶ γὰρ αὐ καὶ τόδε ὑπὸ τῶν γυναικῶν σπουδάζεται, τὸ εἶναι τινὰς αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελεῖς ξυνόντας καὶ τῷ φορεῖω ἐπομένους· ἐν γάρ τι καὶ τοῦτο τῶν ἄλλων καλλωπισμάτων αὐταῖς δοκεῖ, ἣν λέγεται ὡς πεπαιδευμένοι τέ εἰσι καὶ φιλόσοφοι καὶ ποιοῦσιν ἄσματα οὐ πολὺ τῆς Σαπφούς ἀποδέοντα.

Cic. *Verr.* 2. 4. 57 · Nam Sappho, quae sublata de prytaneo est, dat tibi iustam excusationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest. nam cum ipsa fuit egregie facta, tum

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<sup>1</sup>this, with the ref. to Syracuse in the Parian Chronicle

## LIFE OF SAPPHO

*Lucian Loves*: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman's God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

*The Same On Paid Companions*: For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho's.

*Cicero Orations against Verres*: The Sappho which was stolen from the town-hall of Syracuse,<sup>1</sup> that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous

(above), is thought to be an indication that Sappho's Sicilian exile was spent at Syracuse



## LYRA GRAECA

epigramma Graecum pernotabile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquisset.<sup>1</sup> nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion. Hal. *Dem.* 40 ἡ δὲ μετὰ ταύτην (ἁρμονία) ἡ γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἰρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωσίαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἡδὺν. ἔπειτα οὐχ ὥς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θᾶτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποῖα τοῖς ποίοις παρατιθέμενα μουσικωτέρους ποιεῖν δυνήσεται τοὺς ἡχοὺς, καὶ σκοποῦσα κατὰ ποῖον σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἕκαστα πειρᾶται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνέχεσθαι<sup>2</sup> καὶ συνηλεῖσθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἁρμονίας . . . τοιαῦτά τινά μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἁρμονίας. παραδείγματα δ' αὐτῆς ποιοῦμαι ποιητῶν μὲν Ἡσίοδόν τε καὶ Σαπφῶ καὶ Ἀνακρέοντα, τῶν δὲ πεζῇ λέξει χρησαμένων Ἰσοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἐκείνῳ πλησιάσαντας.

Demetr. *Eloc.* 132 τὰ μὲν οὖν εἶδη τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσιν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφούς ποίησις. τὰ γὰρ τοιαῦτα

<sup>1</sup> mss *sustulisset* which some edd. keep, reading *una* for *non*

<sup>2</sup> mss *συνέξ*.

## LIFE OF SAPPHO

Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.<sup>1</sup>

Dionysius of Halicarnassus<sup>2</sup> *Demosthenes*: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius *on Style*: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

<sup>1</sup> Plin. *N.H.* 35, 34 mentions a picture of S. by Leon, on which (?) cf. *Anth. Plan.* 310; see also Tat. *adv. Gr.* 130

<sup>2</sup> see also *Comp.* 19. 23

## LYRA GRAECA

κἂν ὑπὸ Ἰππώνακτος λέγηται, χαρίεντά ἐστι καὶ αὐτὸ ἰλαρὸν τὸ πῖ, ἄγμα ἐξ ἑαυτοῦ· οὐδεὶς γὰρ ἂν ὑμέναιον ᾄδοι ὀργιζόμενος, οὐδὲ τὸν Ἑρωτα Ἑρινὺν ποιήσειεν τῇ ἐρμηνείᾳ ἢ Γίγαντα, οὐδὲ τὸ γελαῖν κλαίειν.

Him. Or. 1. 4 Οὐκοῦν ὦρα καὶ ἡμῖν, ὦ παῖδες, ἐπεὶ καὶ τὰς ἡμετέρας καλοῦμεν Μούσας πρὸς γαμήλιον χόρον καὶ ἔρωτα, ἀνεῖναι τὴν ἁρμονίαν τὴν σύντονον, ἵν' ἅμα μετὰ παρθένων ἐπ' Ἀφροδίτῃ χορεύσωμεν. ὅτι δὲ μέγας ὁ κίνδυνος οὕτως ἀπαλὸν μέλος εὐρεῖν ὥς τὴν θεὸν ἀρέσαι τῷ μέλει, παρ' αὐτῶν ποιητῶν μανθάνειν ἔξεστιν, <ὦν> οἱ πλείους οἶμαι δεινοὶ τὰ ἐρωτικὰ γενόμενοι, κατὰ μὲν ἡϊθέους καὶ παρθένους ἐπιτολμώσαντες<sup>1</sup> τὴν Ἥραν ἔδειξαν, τὰ δὲ Ἀφροδίτης ὄργια μόνῃ παρῆκαν τῇ Λεσβίᾳ Σαπφοῖ καὶ ᾄδειν πρὸς λύραν καὶ ποιεῖν τὸν ἐπιθαλάμιον.<sup>2</sup> ἢ καὶ εἰσῆλθε μετὰ τοὺς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώννυσι, ἀγείρει παρθένους <εἰς> νυμφεῖον, ἄγει καὶ Ἀφροδίτῃ ἐφ' ἄρματι χαρίτων καὶ χορὸν Ἑρώτων συμπαίστορα· καὶ τῆς μὲν ὑακίνθῳ τὰς κόμας σφίγξασα, πλὴν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς ταῖς αὖραις ἀφήκεν ὑποκυμαίνειν ἢ πνεύσαιεν.<sup>3</sup> τῶν δὲ τὰ πτέρη καὶ τοὺς βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ δᾶδα κινοῦντας μετάρσιον.

Anth. Pal. 9. 189 ἄδηλον εἰς Σαπφῶ τὴν Μυτιληναίαν μελοποιόν

<sup>1</sup> mss ἡϊθέων κ. παρθένων ἐπιτολμώσαν

<sup>2</sup> mss θάλαμον

<sup>3</sup> mss εἰ πλήττοιεν

## LIFE OF SAPPHO

by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

*Himerius Orations*: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests<sup>1</sup> are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and them she decks with gold on wing and tress and makes to go on before the car and wave their torches on high.<sup>2</sup>

*Palatine Anthology*: Anonymous on Sappho the lyric poetess of Mytilene: Come, ye daughters of

<sup>1</sup> part of the ceremony apparently consisted of a mock contest of suitors      <sup>2</sup> cf. Him. ap. Schenkl *Hermes* 1911. 421, Dion. Hal. *Rhet* 247

## LYRA GRAECA

Ἔλθετε πρὸς τέμενος ταυρώπιδος<sup>1</sup> ἀγλαὸν  
Ἥρης,

Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλίσσόμεναι,  
ἔνθα καλὸν στήσεσθε<sup>2</sup> θεῇ χόρον· ὕμμι δ'  
ἀπάρξει

Σαπφῶ χρυσεῖην χερσὶν ἔχουσα λύρην.  
ὀλβιαι ὀρχηθμοῦ πολυγηθέος· ἡ γλυκὺν ὕμνον  
εἰσατεῖν αὐτῆς δόξετε Καλλιόπης.

Jul. Ep. 30 Ἀλυπίῳ ἤδη μὲν ἐτύγχανον ἀνει-  
μένος τῆς νόσου, τὴν γεωγραφίαν ὅτε ἀπέστειλας·  
οὐ μὴν ἔλαττον διὰ τοῦτο ἠδέως ἐδεξάμην τὸ  
παρὰ σου πινάκιον ἀποσταλέν. ἔχει γὰρ καὶ τὰ  
διαγράμματα τῶν πρόσθεν βελτίω, καὶ κατεμου-  
σώσας αὐτὸ προσθεῖς τοὺς ἰάμβους, οὐ μάχην  
αἰείδοντας τὴν Βουπάλειον κατὰ τὸν Κυρηναῖον  
ποιητὴν, ἀλλ' οἷους ἡ καλὴ Σαπφῶ βούλεται τοῖς  
νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . Ἀνακρέων ὁ Τηϊός, πρῶτος  
μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὧν ἔγραψεν  
ἐρωτικὰ ποιήσας.

Ath. 13. 605 e καὶ γὰρ δὲ κατὰ τὴν Ἐπικράτους  
Ἀντιλαΐδα

τάρωτίκ' ἐκμεμάθηκα πάντα<sup>3</sup> παντελῶς  
Σαπφούς, Μελήτου, Κλεομένους, Λαμνυθίου.

Ibid. 14. 639 a Κλέαρχος δὲ ἐν δευτέρῳ Ἑρω-  
τικῶν τὰ ἐρωτικά φησιν ᾄσματα καὶ τὰ Δοκρικὰ.  
καλούμενα οὐδὲν τῶν Σαπφούς καὶ Ἀνακρέοντος  
διαφέρειν.

<sup>1</sup> Heck. cf. Nonn. 9. 68 : mss γλαυκῶπ.

<sup>2</sup> mss στήσασθε

<sup>3</sup> mss ταῦτα

## LIFE OF SAPPHO

Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand. Happy ye in that delightful round! ye shall think, for sure, that ye are hearing some sweet hymn of Calliopè herself.<sup>1</sup>

Julian *Letters*: To Alypius:—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambs as sing the fight with Bupalus, to adapt Callimachus,<sup>2</sup> but of the sort which the beautiful Sappho chooses to fit to her melodies.

Pausanias *Description of Greece*: . . . Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus *Doctors at Dinner*: I, too, to quote Epicrates' *Anti-Laïs* 'am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamynthius.'

The Same: Clearchus, in the second Book of his *Treatise on Love Poetry*, declares that the love-songs of Gnesippus and his *Locrian Ditties*, as they are called, are quite as good as Sappho's or Anacreon's.

<sup>1</sup> cf. *A.P.* 7. 407 (above)    <sup>2</sup> *i. e.* the choliambics prefixed by Callim. to his *Iambics* referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words *φέρων ταμβον οὐ μάχην δειδόντα* | *τὴν Βουπάλειον*, cf. *Ox. Pap.* 1011

## LYRA GRAECA

Them. Or. 13. p. 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀληθείᾳ καλὸν ἐστὶ, ψεῦδος δὲ οὐδὲν καλόν, οὔτε θωπεία οὔτε κολακεία. Σαπφοὶ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἥρων ἰδιωτικῶν ἰδιῶται καὶ οὐδεὶς κίνδυνος ἐπὴν εἰ χαυνωθεῖεν ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

Plut. Mus. 16 καὶ ἡ Μιξολύδιος (ἁρμονία) παθητικὴ τίς ἐστι τραγῳδίαις ἁρμόζουσα. Ἀριστόξενος δὲ φησὶ Σαπφῶ πρώτην εὔρασθαι τὴν Μίξολυδιστί, παρ' ἧς τοὺς τραγῳδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφῶ δὲ φησιν οὗτος (ὁ Μέναιχμος ὁ Σικυνώνιος ἐν τοῖς Περὶ Τεχνικῶν) . . . πρώτην χρήσασθαι τῇ πηκτίδι.

Ibid. 13. 599 c Χαμαιλεῶν δὲ ἐν τῷ Περὶ Σαπφούς . . .

Suid. Δράκων Στρατονικεύς· γραμματικός . . . Περὶ τῶν Σαπφούς Μέτρων.

Phot. Bibl. ἀνεγνώθησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις ιβ' Σωπάτρου σοφιστοῦ. συνείλεται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεῦτερος (λόγος) ἔκ τε τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρώτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ' Ἀρετὴν Γυναιξὶ Πεπραγματευμένων Διηγημάτων, ἔτι δὲ καὶ ἐκ τῶν

<sup>1</sup> see also Ibid. 20. 36  
Ibid. 28 to Terpander

<sup>2</sup> Gratian <sup>3</sup> ascribed however  
<sup>4</sup> a kind of lyre played with the

## LIFE OF SAPPHO

Themistius *Orations*:<sup>1</sup> . . . And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.<sup>2</sup> . . .

Plutarch *On Music*: The Mixolydian 'mode' is particularly sensuous or emotional, suited to tragedy. According to Aristoxenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.<sup>3</sup>

Athenaeus *Doctors at Dinner*: Menaechmus of Sicyon in his *Treatise on Artists* declares that Sappho was the first to use the *pēctis*.<sup>4</sup>

The Same: Chamaeleon in his treatise *On Sappho*. . . .

Suidas *Lexicon*: Dracon of Stratoniceia:—A grammarian, the writer of books . . . *On the Metres of Sappho*.

Photius *Library*: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the *Epitomes* of Pamphila daughter of Soteridas . . ., from Artemon the Magnesians's *Tales of Feminine Virtue*, and from the

fingers (Ibid. 635 b, d), confused by Suidas (above) with the *πλήκτρον* or quill



## LYRA GRAECA

Διογένους τοῦ Κυνικοῦ Ἀποφθεγμάτων . . .  
ἀλλά γε καὶ ἀπὸ ὀγδόου λόγου τῆς Σαπφούς.

Heph. 43 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν  
καλούμενον ἑνδεκασύλλαβον οἶον (fr. 1) . . . ἔστι  
δὲ καὶ παρ' Ἀλκαίῳ—καὶ ἄδηλον ὁποτέρου ἔστιν  
εὔρημα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ  
ἡρωϊκοῦ]. Σαπφικὸν δέ ἔστι τὸ ἀρχόμενον ἀπὸ  
σπονδείου καὶ λήγον εἰς σπονδεῖον οἶον (Il. 2. 1) . . .

Heph. 60 [π. ποιήματος]. κοινὰ δὲ (τὰ ποιή-  
ματα) ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται,  
<τοῖς> αὐτο<ῖς><sup>1</sup> δὲ τὸ σύστημα ἔχει πληρού-  
μενον, οἷά ἔστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ  
Σαπφούς· ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας  
αὕτῃ δὲ ἡ διστιχία ὁμοία ἐστί.<sup>2</sup>

## ΣΑΠΦΟΥΣ ΜΕΛΩΝ

### 1a

*Mus. Ital. Ant. Class. vi:*

Ἀερίων ἐπέων ἀρχομαι ἄλλ' ὀνάτων.<sup>3</sup>

<sup>1</sup> E      <sup>2</sup> see also Dion. Hal. *Comp.* 19, Dion Chr. *Or.* 2. 24  
<sup>3</sup> E: vase περιων κ.τ.λ., see C.Q. 1922: see preface to Edition 2

<sup>1</sup> this seems to indicate the existence of an edition of S.'s  
works arranged not according to metre but according to

## SAPPHO

*Obiter Dicta of Diogenes the Cynic* . . . , and lastly from the eighth Book of Sappho.<sup>1</sup>

Hephaestion *Handbook of Metre*: First the epichoriambic, called the Sapphic eleven-syllable, as (fr. 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (*Iliad* 2. 1) . . .

Hephaestion *Handbook* [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.<sup>2</sup> *See Appendix.*

## THE POEMS OF SAPPHO

### 1 a

Column i. of a book entitled "Ἐπεα πτερόεντα or *Winged Words* held by Sappho in an Attic vase-picture c. 430 B.C.:<sup>3</sup>

The words I begin are words of air, but, for all that,  
good to hear.

subject      <sup>2</sup> see also for S.'s metres Heph. etc. Consbruch *passim*, Atil. Fort., Terent., Mar. Vict., Plot.      <sup>3</sup> this introductory poem apparently stood first in S.'s own collection of her poems; cf. Jul. *Ep.* 30 quoted p. 176

A'

I εἰς Ἀφροδίτην

Dion. H. Comp. 23 ἡ δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις . . . χαρακτῆρα τοιόνδε ἔχει . . . ἀκόλουθον δ' ἂν εἴη καὶ τοὺς ἐν αὐτῇ πρωτεύσαντας καταριθμήσασθαι. ἐποποιῶν μὲν οὖν ἔυοιγε κάλλιστα τουτονὶ δοκεῖ τὸν χαρακτῆρα ἐξεργάσασθαι Ἡσίοδος, μελοποιῶν δὲ Σαπφώ, καὶ μετ' αὐτὴν Ἀνακρέων τε καὶ Σιμωνίδης· τραγῳδοποιῶν δὲ μόνος Εὐριπίδης· συγγραφέων δὲ ἀκριβῶς μὲν οὐδεὶς, μᾶλλον δὲ τῶν πολλῶν Ἐφορὸς τε καὶ Θεόπομπος, ῥητόρων τε Ἰσοκράτης. θήσω δὲ καὶ ταύτης παραδείγματα τῆς ἁρμονίας, ποιητῶν μὲν προχειρισάμενος Σαπφώ, ῥητόρων δὲ Ἰσοκράτην. ἄρξομαι δὲ ἀπὸ τῆς μελοποιού·

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,  
παῖ Δίος δολόπλοκα, λίσσομαί σε.<sup>1</sup>  
μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα,  
πότνια, θῦμον,

5 ἀλλὰ τυίδ' ἔλθ', αἶ ποτα κἄτέροττα  
τᾶς ἔμας αὖδως ἀΐοισα πῆλυι  
ἔκλυες, πάτρος δὲ δόμον λίποισα  
χρῦσιον ἦλθες

ἄρμ' ὑπασδεύξαισα, κάλω<sup>2</sup> δέ σ' ἄγον  
10 ὥκεε στρούθω προτὶ γᾶν μέλαιναν<sup>3</sup>  
πύκνα δίννευτε πτέρ' ἀπ' ὀρράνω αἶθε-  
ρος διὰ μέσσω,

<sup>1</sup> mss also ποικίλοθρον (less likely in view of δολόπλοκα): δολοπλόκα Choer. on Heph. 85 (251 Consb.) cf. 134: mss here δολοπλόκε <sup>2</sup> (9-11) dual Piccolomini -E Proc. Camb. Philol. Soc. 1920 <sup>3</sup> προτὶ γᾶν μέλαιναν E l.c.: mss περι γᾶς (Ald. πτέριγας) (τὰς) μελαίνας: apogr. Vict. π. γᾶν μέλαιναν

# SAPPHO

## Book I

### 1 To APHRODITE

Dionysius of Halicarnassus *Literary Composition*:<sup>1</sup> The finished and brilliant style of composition . . . . has the following characteristics: . . . . It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place in this style to Hesiod, among lyrists to Sappho, with Anacreon and Simonides next to her; among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompus show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyricist:

Aphrodite splendour-throned<sup>2</sup> immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father's house harnessed a golden chariot, and the strong pinions of thy two swans<sup>3</sup> fair and swift, whirring from heaven through mid-sky, have

<sup>1</sup> cf. Heph. 83 with sch., Prisc. 1. 37, Hdn. 2. 948 Lentz, *E.M.* 485. 41, Ath. 9. 391 e, Hesych. *ὠκέες στροῦθοι*: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.'s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre

<sup>2</sup> prob. = 'sitting on a throne of inlaid wood or metal'

<sup>3</sup> cf. 172, Alc. 2.: not sparrows, see *Proc.* (opp.), Stat. *S.* 1. 2.

## LYRA GRAECA

- αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,  
 μειδιάσαις' ἀθανάτῳ προσώπῳ  
 15 ἤρε' ὅττι δηῦτε πέπονθα, κῶττι  
 δηῦτε κάλλημι,  
 κῶττ' ἔμοι μάλιστα θέλω γένεσθαι  
 μαινόλα θύμῳ· ' τίνα δηῦτε πείθω  
 καὶ σ' ἄγην ἐς Φάν φιλότατα; τίς τ', ὦ  
 20 Ψάπφ', ἀδικήει; <sup>1</sup>  
 καὶ γὰρ αἰ φεύγει, ταχέως διώξει,  
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,  
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει  
 κωὺκ ἐθέλοισα·'  
 25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον  
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι  
 θῦμος ἰμμέρρει, τέλεσον, σὺ δ' αὐτα  
 σύμμαχος ἔσσο.

ταύτης τῆς λέξεως ἡ εὐέπεια καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ  
 λειότητι γέγονε τῶν ἁρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ  
 ὀνόματα καὶ συνύφανται κατὰ τινὰς οἰκειότητας καὶ συζυγίας  
 φυσικὰς τῶν γραμμάτων . . .

### 2

[Longin.] *Subl.* 10 οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει  
 συνεδρεῦει τινὰ μόρια ταῖς ὕλαις συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ'  
 ἂν ἡμῖν ὕψους αἷτιον τὸ τῶν ἐμφερομένων ἐκλέγειν αἰεὶ τὰ καιριώ-  
 τατα, καὶ ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἐν τι σῶμα  
 ποιεῖν δύνασθαι· τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν τῶν λημμά-  
 των, τὸ δὲ τῇ πυκνώσει τῶν ἐκλεγεμένων προσάγεται. οἷον ἡ  
 Σαπφὼ τὰ συμβαίοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν  
 παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ  
 δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα  
 φεινῇ <γίγνεται> καὶ ἐκλέξει καὶ εἰς ἄλληλα συνδῆσαι·

<sup>1</sup> *E* (Ibid.): mss καὶ, καὶ (not καί), or μαι (from above)  
 corrected to καὶ, then σαγήνεσαν, σαγηνεύσαν, σαγήν εσσαν, or  
 σαγήνεσσαν κ.τ.λ.: σ' emph. τ' *E*: mss (cf. above) σ or omit

## SAPPHO

drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;'

O come to me now as thou camest then, to assuage my sore trouble and do what my heart would fain have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the cohesion and smoothness of the joinery. Word follows word inwoven according to certain natural affinities and groupings of the letters . . .

### 2

[Longinus] *The Sublime*: Since everything is naturally accompanied by certain affixes or accidents coexistent with its substance, it follows that we should find the source of sublimity in the invariable choice of the most suitable ideas, and the power to make these a single whole by combining them together. The first attracts the listener by the choice of subject-matter, the second by the cohesion of the ideas we choose. Sappho, for instance, always expresses the emotions proper to love-madness by means of its actual and visible concomitants. If you ask where she displays her excellence, I reply that it is where she shows her skill, first in choosing, and then in combining, the best and the most marked of these concomitants. Compare this:

## LYRA GRAECA

Φαίνεται μοι κῆνος ἴσος θεοῖσιν  
ἔμμεν ὦνηρ ὅττις ἐνάντιός τοι  
ἰζάνει καὶ πλάσιον ἄδω φωνεί-  
σας ὑπακούει

5 καὶ γελαίσας ἱμμέροεν, τό μ' ἦ μάν<sup>1</sup>  
κάρζαν ἐν στήθεσιν ἐπεπτόασεν·<sup>2</sup>  
ὥς γὰρ ἔς τ' ἶδω, Βρόχε', ὥς με φώνας  
οὔδεν ἔτ' ἵκει,<sup>3</sup>

ἀλλὰ καμ μὲν γλῶσσα Φέαγε, λέπτον<sup>4</sup>  
10 δ' αὐτικά χρωῖ πῦρ ὑπαδεδρόμακεν,<sup>5</sup>  
ὀππάτεσσι δ' οὔδεν ὄρημ', ἐπIRRΟΜ-  
βεισι δ' ἄκουαι,

ἀ δέ μ' ἰδρως κακχέεται,<sup>6</sup> τρόμος δέ  
παῖσαν ἄγρη, χλωροτέρα δέ ποίας  
15 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύῃην<sup>7</sup>  
φαίνομαι.—ἀλλὰ

πάντ<α νῦν τ>ολμάτε', ἐπεὶ 'πένησα.<sup>8</sup>

. . . . .

οὐ θαυμάζεις, ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν, τὸ σῶμα, τὰς ἀκοάς, τὴν  
γλῶσσαν, τὰς ὕψεις, τὴν χροάν, πάνθ' ὡς ἀλλότρια διοιχόμενα  
ἐπιζητεῖ, καὶ καθ' ὑπεραντιώσεις ἅμα ψύχεται καλεῖται, ἀλογιστεῖ  
φρονεῖ, ἣ γὰρ φοβεῖται μὴ<sup>9</sup> παρ' ὀλίγον τεθνήκεν, ἵνα μὴ ἐν τι  
περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος; πάντα μὲν τοιαῦτα  
γίνεται περὶ τοὺς ἐρῶντας. ἡ λῆψις δ', ὡς ἔφην, τῶν ἄκρων καὶ  
ἡ εἰς ταῦτ' συναίρεσις ἀπειργάσατο τὴν ἐξοχὴν.

<sup>1</sup> *L*: mss μὴ μάν <sup>2</sup> Robortelli-*E* (*Camb. Philol. Soc. Proc.* 1920), cf. *E.M.* 407. 22: mss καρδίαν ἐν στήθεσιν (-εσιν) ἐπτόασεν (corr. in one to ἐποπτόασεν) <sup>3</sup> *E* (*Ibid.*): mss ὡς γ. σῶω βρόχεως (βροχέως) κ.τ.λ. <sup>4</sup> or γλῶσσ' ἐάγη ὅν δὲ λέπτον *Ald.* with *Plut.* <sup>5</sup> a perh. for αἰ = η cf. αἰμίονος

## SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat fast, I warrant you. When I look on you, Brocheo,<sup>1</sup> my speech comes short or fails me quite, I am tongue-tied<sup>2</sup>; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass,<sup>3</sup> and death itself seems not very far away;<sup>4</sup>—but now that I am poor, I must fain be content<sup>5</sup>. . . .

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece.<sup>6</sup>

<sup>1</sup> (or Brochea) dimin. of a compd. of *βραχύς*, cf. Catull. and see *Camb. Philol. Soc. Proc.* 1920 <sup>2</sup> the Greek is 'my tongue is broken up' . <sup>3</sup> cf. *Macbeth* 1. 7 <sup>4</sup> the Greek words for swooning are mostly metaphors from dying <sup>5</sup> metaphorical ('beggars can't be choosers') and explained by the lost sequel; = 'if I cannot see you face to face I must fain be content with distant reverence' <sup>6</sup> cf. Plut. *Pr. in Virt.* 10, Cram. *A.O.* 1. 39, Plut. *Erot.* 18, *Demetr.* 38, Cram. *A.O.* 1. 208. 15, Sch. *Il.* 22. 2, Catull. 51

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Wil. <sup>6</sup> Long. (cf. *ψύχεται* below) apparently read *καὶ δ' Ἰδρως ψῦχος χέεται*: his mss *ἐκ δὲ (ἐκαθε) μ' ἰδ. ψ. κακχέεται*: but *μοι* is necessary and the above is quoted Cram. *A.O.* 1. 208 to show *ἰδ.* is fem. <sup>7</sup> *E* (Ibid.): mss *πιδευσην, πιδευην, or πιδευκην* <sup>8</sup> *E* (Ibid.): mss *ἀ. παντόλματον ἰ. (ἰ. καὶ) πένητα* <sup>9</sup> Heller -*E*: mss *ἡ γὰρ φοβεῖται ἡ*



# LYRA GRAECA

## 3

Eust. 729. 20 (Π. 8. 555) ἰστέον δὲ ὅτι ἐν τῷ 'φαινήν' ἀμφὶ σελήνην· οὐ τὴν πλησιφαῆ νοητέον καὶ πληροσελήνην· ἐν αὐτῇ γὰρ ἀμαυρά εἰσι τὰ ἄστρα ὡς ὑπερανγαζόμενα, καθὰ καὶ ἡ Σαπφώ που φησὶν·

Ἄσπερες μὲν ἀμφὶ κάλαν σελάνναν  
ἄψ' ἀπυκρύπτοισι φάεννον εἶδος,  
ὅπποτα πλήθοισα μάλιστα λάμπησ'  
ἀργυρία γὰν.<sup>1</sup>

## 4

Hermog. π. ἰδεῶν (*Rhet. Gr.* Walz 3. 315) [π. γλυκύτητος]· καὶ τὰς μὲν οὐκ αἰσχροῦς (τῶν ἡδονῶν) ἔστιν ἀπλῶς ἐκφράζειν, οἷον κάλλος χωρίου καὶ φυτείας διαφόραν καὶ ρευμάτων ποικιλίαν καὶ ὅσα τοιαῦτα. ταῦτα γὰρ καὶ τῇ ὕψει προσβάλλει ἡδονὴν ὁρώμενα καὶ τῇ ἀκοῇ ὅτε ἐξαγγέλλει τις. ὥσπερ ἡ Σαπφώ·

· · · · · ἀμφὶ δ' ὕδωρ  
ψῦχρον <ᾠνεμος><sup>2</sup> κελάδει δι' ὕσδων  
μαλίνων, αἰθυσσομένων δὲ φύλλων  
κῶμα κατάρρει.<sup>3</sup>

καὶ ὅσα πρὸ τούτων γε καὶ μετὰ ταῦτα εἴρηται.

## 5<sup>4</sup> εἰς Ἀφροδίτην

Str. 1. 40 εἰ δὲ φοίνικας εἰπὼν ὀνομάζει (Ὀμηρος) καὶ Σιδωνίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρήται ὡς . . . "Ἰδην δ' ἴκανε καὶ Γάργαρον" καὶ Σαπφώ·

Αἶ σε Κύπρος καὶ Πάφος ἡ Πάνορμος . . .<sup>5</sup>

<sup>1</sup> λάμπησ' ἄ. γ. (οἱ ἄργυρα γαῖαν?) Blf. -E, cf. Jul. Ep. 19 Σ. ἡ καλὴ τὴν σελήνην ἀργυρεάν φησὶ καὶ διὰ τοῦτο τῶν ἑλλων ἀστέρων ἀποκρύπτειν τὴν ὕψιν: mss λάμπη γὰν <sup>2</sup> E (wrongly read as ὦν ἐμὸς and then cut out) <sup>3</sup> mss καὶ αἶθ. κ.τ.λ.

<sup>4</sup> cf. Men. Rh. Gr. Walz 9. 135 (π. τῶν κλητικῶν) ἕμα μὲν γὰρ ἐκ πολλῶν τόπων τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῇ Σ. . . . πολλαχοῦ εὐρίσκομεν <sup>5</sup> αἶ E: mss ἡ καὶ B: mss ἡ

## SAPPHO

### 3<sup>1</sup>

Eustathius on the *Iliad*: Note that in the words 'around the bright moon' we are not to understand the moon at her full; for then the stars are dim because they are outshone, as Sappho somewhere says:

Around the fair moon the bright beauty of the stars is lost them when her silver light illumines the world at its fullest.

### 4<sup>2</sup>

Hermogenes *Kinds of Style* [on sweetness or charm]: All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho:

. . . And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

## 5 TO APHRODITE

Strabo *Geography*: Now if in speaking of the Phoenicians Homer [*Od.* 4. 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, . . . and 'he came to Ida and Gargarus' (*Il.* 8. 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panormus . . .<sup>3</sup>

<sup>1</sup> cf. Cram. *A.P.* 3. 233, 31

883 Walz (see *fr.* 150)

<sup>2</sup> cf. *Sch. Hermog. Rh. Gr.* 7. <sup>3</sup> doubtless from an invocation to Cypris, perh. 1st line of 6

# LYRA GRAECA

## 6 εἰς Ἀφροδίτην

Ath. 11. 463c διόπερ συνιοῦσι καὶ ἡμῖν ἐπὶ τὰς Διονυσικάς ταύτας λαλιάς 'οὐδὲ εἷς ἂν εὐλόγως φθονήσαι νοῦν ἔχων' κατὰ τοὺς Ἀλέξιδος Ταραντίνους· 'οἱ τῶν πέλας | οὐδέν' ἀδικοῦμεν οὐδέν . . . ὅς δ' ἂν πλεῖστα γελάσῃ καὶ πῆρ | καὶ τῆς Ἀφροδίτης ἀντιλάβηται τὸν χρόνον | τοῦτον ἦν ἀφείται, κἂν τύχῃ γ', ἐράνου τινος, | πανηγυρίσας ἥδιστ' ἀπῆλθεν οἴκαδε.' καὶ κατὰ τὴν καλὴν οὖν Σαπφώ·

. . . . . ἔλθε, Κύπρι,  
 χρυσίαισιν ἐν κυλίκεσσιν ἄβραις<sup>1</sup>  
 συμμεμείχμενον θαλίαισι νέκταρ  
 οἶνοχόεσα  
 ὅ τοῖς ἐταίροις τοῖσδεσ' ἔμοις γε καὶ σοῖς<sup>2</sup> . . .

## 7 [εἰς Ἀφροδίτην] and 8

Apoll. Pron. 81. 23 σοί· Ἀττικῶς. Ἰωνες, Αἰολεῖς ὁμοίως·

σοὶ δ' ἔγω λεύκας ἐπὶ δᾶμον αἶγος  
 <πίονα καύσω>,<sup>3</sup>

Σαπφώ· καὶ τὸ κατὰ πολὺ τὸ <sup>4</sup> διὰ τοῦ τ·

κάπιλεῖψω τοι . . .

## 9 εἰς Ἀφροδίτην

Id. Synt. 350 (247) εἰσὶ τῆς εὐχῆς ἐπιρρηματα παραστατικά·

Αἶθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,  
 τόνδε τὸν πάλον λαχόν<sup>5</sup> . . .

<sup>1</sup> Blf.: mss ἄβροις from l. 5      <sup>2</sup> τοῖσδεσ(ι) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 22: mss τούτοισι τοῖς ἐταίροις ἔμοις γε καὶ σοῖς (masc. an adaptation? or see opp.)      <sup>3</sup> Ahr: mss ἐπιδωμον αἶγ.  
<sup>4</sup> E: mss κατὰ ἀπόλυτον      <sup>5</sup> B: mss -οίην

<sup>1</sup> either the gender of the 'comrades' is changed to suit the

## SAPPHO

### 6 To APHRODITE

Athenaeus *Doctors at Dinner*: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in *The Tarentines*; 'for we never do our neighbours injury . . .; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival.' And so let me say in the words of the beautiful Sappho:

. . . Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.<sup>1</sup>

### 7 [To APHRODITE] and 8

Apollonius *Pronouns*: Σοί 'to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—<sup>2</sup>

and the form usual to them with τ, as

and I will leave behind for thee . . .

### 9<sup>3</sup> To APHRODITE

Id. *Syntax*: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . .!

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's *Epithalamia*, the masculine including the feminine: the nectar is of course metaphorical <sup>2</sup> white goats were sacrificed to Aphrodite Pandemos, cf. Luc. *D. Mer.* 7 <sup>3</sup> cf. Hdn. π. παθ. 2. 280. 31 Lentz, *E.M.* 558. 28

# LYRA GRAECA

## 10

*Apoll. Pron.* 113. 8 Αἰολεῖς ἀμμέτερον καὶ ἄμμον καὶ ὕμνον  
καὶ σφόν. Σαπφώ·

αἶ' με τιμίαν ἐπόησαν ἔργα  
τά σφα δοῖσαι . . .

## 11

*Aristid.* 2. 508 π. Παραφθέγματος· οἶμαι δέ σε καὶ Σαπφοῦς  
ἀκηκοέναι πρὸς τινὰς τῶν εὐδαιμόνων δοκουσῶν εἶναι γυναικῶν  
μεγαλαυχουμένης καὶ λεγούσης ὥς αὐτὴν αἱ Μοῦσαι τῷ ὄντι ὀλβίαν  
τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὥς οὐδ' ἀποθανούσης ἔσται λήθη.

e. g. ἀλλ' ἔμ' ὀλβίαν ἀδόλως ἔθηκαν  
| χρύσiai Μοῖσαι οὐδ' ἔμεθεν θανοίσας  
ἔσσεται λάθα. . . . .

## 12

*Ath.* 13 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ  
νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐταίρας, ὥς ἡ Σαπφά·

. . . τάδε νῦν ἐταίραις  
ταῖς ἔμαισι τέρπνα κάλως ἀείσω.<sup>1</sup>

## 13

*Et. Mag.* 449. 36 ὥσπερ δαμῶ δαμείω, οὕτω θῶ θέω· καὶ παρὰ  
Σαπφοῖ·

. . . ὅττινας γὰρ  
εὖ θέω, κῆνοι με μάλιστα σίννον-  
ται . . .

<sup>1</sup> ἔμαισι Seid : mss ἔμαῖς

## SAPPHO

### 10

Apollonius *Pronouns*: Aeolic has the forms ἀμμέτερος and ἄμμος 'our,' ὕμμος 'your,' and σφός 'their'; compare Sappho:

. . . [the Muses?] who have made me honoured by the gift of their work

### 11

Aristides *On the Extemporised Addition*: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e.g. But I have received true prosperity from  
| the golden Muses, and when I die I shall  
| not be forgot.

### 12<sup>1</sup>

Ath. *Doctors at Dinner*: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well to-day for the delight of my comrades.

### 13<sup>2</sup>

*Etymologicum Magnum*: As instead of δαμῶ 'subdue' we find δαμῆω, so for θῶ 'do' we find θέω; compare Sappho:

For those I have done good to, do me the greatest wrong.

<sup>1</sup> prob. from a poem introductory to a 'Book' of poems to her friends    <sup>2</sup> cf. Choer. 259; wrongly identified by Wil. with *Cz. Pap.* 1231. 16 (see 15 below)

# LYRA GRAECA

14

*Apoll. Pron.* 98. 2 ὕμνιν Αἰολεῖς·

ταῖς κάλαις· ὕμνιν <τὸ> νόημα τῶμον  
οὐ διάμειπτον.<sup>1</sup>

15<sup>2</sup>

*Oxyrh. Pap.* 1231. 16. 11-12

· · · · · ]λαν· ἔγων δ' ἔμ' αὐτα  
· · · · · τοῦτο σύνοιδα·  
· · · · ·

16

*Sch. Pind. P.* 1. 10 [Διὸς αἰετός]· πάνυ γὰρ διετύπωσεν, ὅτι  
δὴ ὁ ἀετὸς ἐπικαθήμενος τῷ τοῦ Διὸς σκήπτρῳ καὶ κατακηνούμενος  
ταῖς μουσικαῖς ψδαῖς εἰς ὕπνον κατὰγεται, ἀμφοτέρας χαλάσας τὰς  
πτέρυγας . . . ἥ δὲ Σαπφῶ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν·

ταῖσι <δὲ> ψαῦκρος μὲν ἔγεντο θῦμος,  
παρ δ' ἴεισι τὰ πτέρᾱ . . .<sup>3</sup>

17

*Vet. Et. Mag.* Miller p. 213 μελεδῶνας· αἱ τὰ μέλη ἔδουσαι  
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμὸν τὴν ὀδύνην λέγουσιν·  
Σαπφῶ·

· · · · · κατ' ἔμον στέλεγμα<sup>4</sup>  
ἀποσπάζουσι γὰρ καὶ ρέουσιν.

<sup>1</sup> τὸ Bek.      <sup>2</sup> so *Apoll. Pron.* 51. 1, but 80. 10 ἔμ' αὐτα  
τοῦτ' ἔγων συνόδιδα: *Pap.* ἐγωδεμ' [. . . | . . . . .] νοῖδα  
<sup>3</sup> ψαῦκρος Fick from Hesych: mss ψυχρὸς      <sup>4</sup> σταλαγμὸν and  
στελεγμα<sup>4</sup> mss; the first, the form the word would take in  
Attic, is necessary to the etymology; in the quotation perh.

## SAPPHO

### 14

Apollonius *Pronouns*: The form *ὕμιν* 'to you' is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change.

### 15<sup>1</sup>

From a Second-Century Papyrus:

. . . and as for me, I am conscious of this: . . .

### 16

Scholiast on Pindar: He has given a complete picture of the eagle sitting on Zeus's sceptre and lulled to sleep by the music, letting both his wings lie slack. . . . Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.<sup>2</sup>

### 17<sup>3</sup>

*Old Etymologicum Magnum*: μελεδῶναι 'cares': the thoughts which devour the limbs . . . and the Aeolic writers call pain σταλαγμός 'a dripping'; compare Sappho:

. . . because of my pain;

for they [pains or wounds?] drip and flow.

<sup>1</sup> cf. Apoll. *Pron.* 51. 1, 80. 10

<sup>2</sup> when they reach the nest?

<sup>3</sup> cf. *E.M.* 576. 22

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στέλυγμον *E*, cf. ἀνασταλύζω and Hesych. ἀστυλάζει (sic) and ἀσταλυχεῖν



# LYRA GRAECA

18

*Et. Mag.* 335. 38 τὰ γὰρ δύο σσ εἰς ζ τρέπουσιν οἱ Αἰολεῖς·  
τὸ γὰρ ἐπιπλήσσω ἐπιπλάζω· Σαπφώ·

τὸν δ' ἐπιπλάζουσ' ἄνοαι φέροισιν  
καὶ μελέδωναι.<sup>1</sup>

19

*Amm. π.* διαφ. λέξ. 23 ἄρτι καὶ ἀρτίως διαφέρει. ἄρτι μὲν  
γὰρ ἐστὶ χρονικὸν ἐπιρρημα, τὸ δ' ἀρτίως ἐπὶ τοῦ ἀπηρτισμένου  
ἔργου τελείως. ὥστε ἀμαρτάνει Σαπφὼ λέγουσα·

Ἀρτίως μ' ἀ χρυσοπέδιλλος αὖως  
<ἦλθε καὶ><sup>2</sup> . . .

ἀντὶ <τοῦ> χρονικοῦ ἐπιρρήματος.

20

*Sch. Ar. Pac.* 1174 διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί· . . .  
καὶ Σαπφώ·

. . . . . πόδας δὲ  
ποίκιλος μάσλης ἐπέτευνε, Λύδι-  
ον κάλον ἔργον.<sup>3</sup>

21

*Sch. Ap. Rh.* 1. 727 ἐρευθήεσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,  
καὶ ἔστι παρὰ τὸ Σαπφικόν·

. . . . . παντοδάπαις μεμειχμέ-  
να χροταῖσιν

<sup>1</sup> Hdn. ἐπιπλάζοντες: ἄνοαι = ἄνοιαι (for pl. cf. *μανίαι*) *E*  
mss ἄνεμοι, Hdn. ἂν ἐμοί: καὶ μελ. only in Hdn. <sup>2</sup> μ' ἀ  
Seid: mss μὲν ἀ: ἦλθε κ. *E*, cf. [Theocr.] *Meg.* 121 <sup>3</sup> mss  
μάσθλης but cf. Heph. 12: ἐπέτευνε *E*, cf. Eur. *Bacch.* 936:  
mss Sch. ἐκάλυπτε, Poll. εἶπε (both from corruption εἶπε)

## SAPPHO

### 18<sup>1</sup>

*Etymologicum Magnum*: For the Aeolic writers change double *s* to *z*; they write ἐπιπλήσσω ἐπιπλάζω; compare Sappho:

And as for him who blames [me?] may frenzies and cares seize upon him.

### 19

Ammonius *Words which Differ*: \*Ἀπτι differs from ἀπτίως; for ἀπτι is an adverb of time, whereas ἀπτίως is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slippered Dawn had just [come] upon me [when] . . . ;

instead of the adverb of time.

### 20<sup>2</sup>

Scholiast on Aristophanes *Peace*: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work, reached down to [her] feet.

### 21

Scholiast on Apollonius of Rhodes *Argonautica*: ἐρευθήεσσα [epithet of Jason's mantle] is used instead of πυρρὰ, ὑπέρυθρος, 'ruddy,' and is contrary to Sappho's description:

. . . mingled with all manner of colours

<sup>1</sup> cf. Hdn. 2. 929. 19 Lentz      <sup>2</sup> cf. Poll. 7. 93, who says it was a sort of sandal, but the sing. and 'dyes' are against this

# LYRA GRAECA

22

Apoll. *Pron.* 66. 3 ἐμέθεν· πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·  
(124)·

· · · · · ἡ τίν' ἄλλον  
<μᾶλλον> ἀνθρώπων ἔμεθεν φίλησθα ;<sup>1</sup>

23

*Et. Mag.* 485. 45 οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶον  
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἑκάτην

Philod. π. εὐσεβ. 42 Gomperz [Σαπ]φῶ δὲ τ[ὴν θεὸν]  
χρυσόφαῃ θερ[άπαι]ν[αν] Ἀφροδίτ[ης] (εἶναι λέγει).

e. g. Χρυσόφανεσ ὦ Ἑκάντα θεράπνα  
| Ἀφροδίτας . . .<sup>2</sup>

25

Mar. Plot. *Art. Gram.* 6. 516 Keil [de dactylico metro]:  
Adonium dimetrum dactylicum catalecticum a Sappho in-  
ventum est, unde etiam Sapphicum nuncupatur monosche-  
matistum, semper enim dactylo et spondeo percutitur ;

ὦ τὸν Ἀδωνιν.

26

Apoll. *Pron.* 82. 16 [π. τῆς οἴ]: Αἰολεῖς σὲν τῷ F·

φαίνεταιαί Φοι κῆνος<sup>3</sup> . . . . .

<sup>1</sup> μᾶλλον B      <sup>2</sup> for ᾱ in voc. cf. Hfm. *Gr. Dial.* 2. 538 ;  
cf. Hesych. *θεράπνη*      <sup>3</sup> probably not a variant of 2. 1

## SAPPHO

### 22

Apollonius *Pronouns*: *ἐμεθεν* 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

. . . O whom in all the world do you love better than me?

### 23<sup>1</sup>

*Etymologicum Magnum*: The Aeolic writers use . . . and *ποθήω* for *ποθέω* 'I long,' as:

. . . and I long and I yearn . . .

### 24 TO HECATE

Philodemus *Piety*: And Sappho calls the Goddess (Hecate):

Aphrodite's golden-shining handmaid . . .

### 25

Marius Plotius *Art of Grammar* [on the Dactylic Metre]: The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare:

Woe for Adonis!

### 26

Apollonius *Pronouns* [on *οἱ* 'to him']: Aeolic writers use the form with digamma (*w*):

That man seems to himself . . .

<sup>1</sup> also in *Et. Gud.* 294. 40

# LYRA GRAECA

27

Apoll. Pron. 100. 5 ἄμμε Αἰολεῖς·

. . . ὅπταις ἄμμε . . . . .

Σαπφῶ πρώτῃ.

28

Max. Tyr. 24 (18). 9 Διοτίμα λέγει, ὅτι θάλλει μὲν Ἔρως  
εὐπορῶν, ἀποθυήσκει δὲ ἀπορῶν· τοῦτο Σαπφῶ συλλαβοῦσα εἶπε  
γλυκύπικρον (81) καὶ

ἀλγεσίδωρον·

τὸν Ἔρωτα Σωκράτης σοφίστην λέγει, Σαπφῶ

μυθόπλοκον.

29

Jul. Ep. 18 ἀλλ' εἰς αὐτοὺς ἂν τῶν ὑμετέρων ὄρων τοὺς  
πρόποδας ἔπτην, ἵνα σε, τὸ μέλημα τοῦμόν, ὥς φησιν ἡ Σαπφῶ,  
περιπτύξωμαι.

ε. γ. . . . . ὥς τε, μέλημα τῶμον,  
| περιπτύγω<sup>1</sup> . . .

30

Philostr. Im. 2. 1 τοσοῦτον ἀμιλλῶνται (αἱ παρθένοι) ῥοδο-  
πήχεις καὶ ἐλικώπιδες καὶ καλλιπάρηροι καὶ μελίφωνοι, Σαπφoῦς  
τοῦτο δὴ τὸ ἡδὺ πρόσφθεγμα.

Aristaen. 1. 10 πρὸ τῆς παστάδος τὸν ὑμέναιον ᾗδον αἱ  
μουσικώτεραι τῶν παρθένων καὶ μειλιχοφωνότεραι,<sup>2</sup> τοῦτο δὴ  
Σαπφoῦς τὸ ἡδιστον φθέγμα.

ε. γ. . . . . παρθένοισι  
| μελλιχοφώναις<sup>3</sup>

<sup>1</sup> perh. imitated by Bion 1. 44    <sup>2</sup> E: mss -φωνοι    <sup>3</sup> so  
E: Ar. prob. found the more easily corruptible μελλιχοφ. in  
his copy of Phil.; the word is now found O.P. 1787. 6

## SAPPHO

### 27

Apollonius *Pronouns*: 'Αμμε, 'us' or 'me,' is used in Aeolic; compare:

. . . you burn me . . . ;

Sappho in her first Book.

### 28

Maximus of Tyre *Dissertations*: Diotima says (in Plato's *Symposium*) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter-sweet (81) and

giver of pain.<sup>1</sup>

Socrates calls love sophistical, Sappho a  
weaver of tales.

### 29

Julian *Letter to Eugenius*: . . . but I should fly to the very foot of your mountains

to embrace you, my beloved,

as Sappho says.

### 30

Philostratus *Pictures*: The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?)—this is Sappho's delightful epithet.

Aristaenetus *Letters*: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced<sup>2</sup>—this is Sappho's most delightful word.

*e. g.* . . . to gentle-voiced maidens

<sup>1</sup> cf. *fr.* 42    <sup>2</sup> Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake (*see opposite*)

## LYRA GRAECA

### 31 εἰς Ἑρωτα

Sch. Ap. Rh. 3. 26 [παιδὶ ἐφ, *i. e.* Κύπριδος]. Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἑρωτα γενεαλογεῖ, Σαπφῶ δὲ Γῆς καὶ Οὐρανοῦ.

Sch. Theocr. 13. 2 [ᾗτινι τοῦτο θεῶν ποκα τέκνον ἔγεντο]. ἀμφιβάλλει τίνος υἱὸν εἶπεν τὸν Ἑρωτα. Ἡσίοδος μὲν γὰρ . . . Σαπφῶ Ἀφροδίτης <ἢ Γῆς><sup>1</sup> καὶ Οὐρανοῦ.

Paus. 9. 27. 2 Ἡσίοδον δὲ . . . οἶδα γράψαντα ὡς Χάος πρῶτον, ἐπὶ δὲ αὐτῇ Γῇ τε καὶ Τάρταρος καὶ Ἑρως γένοιτο. Σαπφῶ δὲ ἡ Λεσβία πολλά τε καὶ οὐχ ὁμολογοῦντα ἀλλήλοις ἐς Ἑρωτα ᾗσε.

*e. g.* Φίλτατον Γαίας γένος Ὀρράνω τε

### 32 εἰς Ἑσπερον

Him. Or. 13. 9 ἀστὴρ οἶμαι σὺ τις ἐσπέριος,

Ἀστέρων πάντων ὁ κάλιστατος<sup>2</sup> . . .

Σαπφοῦς τοῦτο δὴ τὸ εἰς Ἑσπερον ἄσμα:

### 33 [εἰς Πειθῶ]

Sch. Hes. Op. 73 [πότνια Πειθῶ]. Σαπφῶ δὲ φησι τὴν Πειθῶ Ἀφροδίτης θυγατέρα.

*e. g.* ὦ γένος θελξίμβροτον Ἀφροδίτας

### 34

Berl. Klassikertexte 5 P 5006

• • • • •	]θε θῦμον
• • • • •	]μι πάμπαν
• • • • •	] δύνᾱμαι
• • • • •	]
• • • • •	]ας κεν ἦ μοι
• • • • •	]ς ἀντιλάμπην

## SAPPHO

### 31 To LOVE

Scholiast on Apollonius of Rhodes *Argonautica* 3. 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven.

Scholiast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son; for Hesiod . . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias *Description of Greece*: Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love. And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love.

*e. g.* Dearest Offspring of Earth and Heaven

### 32<sup>1</sup> To HESPERUS

Himerius *Declamations*: You must be as it were an evening star,

Fairest of all the stars that shine,  
as Sappho says in her Ode to Hesperus.

### 33 [To PERSUASION]

Scholiast on Hesiod *Works and Days*: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

*e. g.* Man-beguiling daughter of Aphrodite

### 34

From a Seventh-Century Manuscript:

. . . . heart . . . . altogether . . . . [if]  
I can . . . . shall be to me . . . . shine back

<sup>1</sup> cf. Him. 3. 17

---

<sup>1</sup> Wil.

<sup>2</sup> B: *μας κάλλιστος*



# LYRA GRAECA

. . . . . κά]λον πρόσωπον  
 . . . . . ]  
 . . . . . ἐ]γχοῖσθεις  
 . . . . . ][. .]ρος

## 35 [πρὸς Χάραξον]

*Berl. Klassikertexte* 5 P 5006 verso + *Oxyrh. Pap.* 424 <sup>1</sup>

- . . . . .]δώσῃν.  
 [αἰ κλ]ύτων μέν τ' ἐπ[πότεαι πεδ' ἄνδρων]  
 [κωὺ κ]άλων κᾶσλων, ἐ[νέπεις δὲ χαίρην]  
 [τοῖς φι]λοῖς, λύπης τέ μ[ε σοὶ γένεσθαι]  
 5 [φαῖς ἔ]μ' ὄνειδος,  
 [ἦτορ] οἰδήσαις, ἐπὶ τα[ῦτ' ἀρέσκεο]  
 [καρδι]αν· ἄσαιο· τὸ γὰρ ν[όημα]  
 [τῷ]μον οὐκ οὕτω μ[αλάκως χόλα παί-]  
 [δων] διάκῃται  
 10 [ἀλλὰ] μὴ δόαζε· [γέροντας ὄρνις]  
 [οὐκ ἔ]λε\* βρό[χις· συνίημ[', ἔγω σ' εὔ]  
 [οἶ πρὶν ἐσπό]λης <sup>2</sup> κακότατο[ς, οἶφ]  
 [δ' ἀντετέθη]μεν  
 [δαίφ. σὺ δ' ὦ]ν ἀτέραις με[μήλων]  
 15 [λφόνων τίθ]ῃ φρένας· εὔ[κολον γὰρ]  
 [νῶν τράφοις]α τοῖς μάκα[ρας σάφ' οἶδ' ἔ-]  
 [μοι παρέοντας.]<sup>3</sup>

## 36 εἰς Νηρηίδας

*Ox. Pap.* 7

[Χρύσiai] <sup>4</sup> Νηρηίδες, ἀβλάβῃ[ν μοι]  
 [τὸν κασί]γνητον δότε τυίδ' ἴκεσθα[ι,]

<sup>1</sup> identification due to E. Lobel    <sup>2</sup> i.e. ἐστᾶλης    <sup>3</sup> re-  
 stored by Blass, Buecheler, B, and E; cf. *C.R.* 1909, 1921  
<sup>4</sup> epithet uncertain; Κόπρι καὶ is too long    <sup>5</sup> P ελεν?

## SAPPHO

. . . . . fair face . . . . . en-  
grained . . .

### 35<sup>1</sup> [TO CHARAXUS]

From the reverse of the same Manuscript and a Third-Century Papyrus

. . . will give. If you hover about the notable rather than the good and noble, and bid your friends go their ways, and grieve me by saying in your swelling pride that I, forsooth, am become a reproach to you, at such things as these you may rejoice your heart. Feed your fill. For as for me, my mind is not so softly disposed to the anger of a child. But make no mistake in this; [the snare never catches the old bird;] I know what was the depth of your knavery before, and of what sort is the foe I am opposed to. Be you better advised then, and change your heart; for well I know that being of a gentle disposition I have the Gods on my side.

### 36<sup>2</sup> TO THE NEREIDS

From a Third-Century Papyrus:

Golden Nereids, grant me I pray my brother's safe return, and that the true desires of his heart

<sup>1</sup> prob. a letter to her erring brother Charaxus      <sup>2</sup> prob.  
a complete letter to the same (handed to him on his return  
from Egypt?) asking reconciliation

# LYRA GRAECA

- [καὶ μὲν] ᾧ θύμῳ κε θέλη γένεσθαι,  
[ταῦτα τε]λέσθην.<sup>1</sup>
- 5 [ὅσσα δὲ πρ]όσθ' ἄμβροτε, πάντα λῦσα[ι,]  
[καὶ φίλοι]σι Φοῖσι χάραν γένεσθαι  
[καὶ δύαν ἔ]χθροισι· γένοιτο δ' ἄμμι  
[δύσκληα μ]ήδεις.
- [τὰν κασιγ]νήταν δὲ θέλοι πόησθα[ι]  
10 [ἔμμορον] τίμας.<sup>2</sup> ὀνίαν δὲ λύγραν  
[καὶ λόγοις] ὅτοισι πάροιθ' ἀχεύων  
[ἄμμον ἐδά]μνα
- [κῆρ ὄνειδο]ς εἰσαίων τό κ' ἐν χρῶ  
[κέρρεν,<sup>3</sup> ἀλ]λ' ἐπ' ἀγ[λαῖ]α πολίταν  
15 [ἀββάλην ἄ]λλως, [ὅτα] νῆ κε δαδτ' οὐ-  
[δεν διὰ μά]κρω·
- [καὶ συν]ᾰορ[ον], αἴ κ[ε θέλη, ἀξί]οι[σι<ν>  
[ἐν λέχε]σς' ἔ]χην.<sup>4</sup> σὺ [δέ], κύνν['] ἔ]ρε[μ]να,<sup>5</sup>  
[ρίνα πρὸς γάα] θεμ[έν]α κακάν[θην]<sup>6</sup>  
20 [ἄλλα πεδάγρ]η.<sup>7</sup>

## 37<sup>8</sup> [πρὸς Χάραξον]

*Ox. Pap.* 1231. 1. i. (α)

- . . . [Κύ]πρι, καὶ σὲ πι[κροτέρ]αν ἐπεύρ[οι,]  
10 [μῆ]δὲ καυχάσαιτο τόδ' ἐννέ[ποισα']  
' Δωρίχα τὸ δεύτερον ὡς πόθε[ννον]  
[εἰς] ἔρον ἦλθε.'

<sup>1</sup> or κῶσα μὲν      <sup>2</sup> replacement of fibre now makes θέλοι certain      <sup>3</sup> Bell now admits ]s as poss., and rejects ]λ

<sup>4</sup> or ἀξίαισι ἐν κόραις ἐθρην      <sup>5</sup> E, for κύν-μα cf. Κύννα Hesych., Ar. Eq. 765 and for single ν in P. ὤρανος for ὕρανος κ.τ.λ.: Bell agrees κυν['] is poss.      <sup>6</sup> for flattened accent cf. χάραν above      <sup>7</sup> restored by Blass, Diels, Jurenka, Smyth, Wil, E; cf. C.Q. '09. 249, C.R. '20. 4, Bell ibid. 63, Journ. Eg. Arch.

## SAPPHO

shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsmen's mirth<sup>1</sup> to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;<sup>2</sup> and as for thee, thou black and baleful she-dog,<sup>3</sup> thou mayst set that evil snout to the ground and go a-hunting other prey.

### 37 [To CHARAXUS]

From a Second-Century Papyrus:

. . . O Cypris, may she find even thee too bitter, nor boast herself so loud, saying: 'What a delightful love-match hath Doricha made this second time!'<sup>3</sup>

<sup>1</sup> at a feast of welcome?      <sup>2</sup> or find a mate . . . among worthy maids      <sup>3</sup> Doricha or Rhodopis a famous courtesan beloved by S.'s brother Charaxus in Egypt; see p. 149

<sup>2</sup> 21. 88 Lobel *C.Q.* '21. 164      <sup>3</sup> 1-8 fragmentary, containing *μάκαιρα* (1), [*ἔμ*] *βροτε* (5): 9-10 *L*, 11-12 *Hunt*

# LYRA GRAECA

38<sup>1</sup> πρὸς Ἀνακτορίαν

*Ox. Pap.* 1231. 1. i. (β)

Οἱ μὲν ἱππήων στρότον οἱ δὲ πῆσδων  
οἱ δὲ νάων φαῖσ' ἐπὶ γᾶν μέλαιναν  
ἔμμεναι κάλλιστον· ἔγω δὲ κῆν' ὅτ-  
τω τις ἔραται.

5 πᾶγχυ δ' εὔμαρες σύνετον πόησαι  
πάντι τοῦτ'· ἃ γὰρ πόλυ περσκέθοισα  
[κάλ]λος ἀνθρώπων Ἑλένα τὸν ἄνδρα  
[κρίννευ ἄρ]ιστον

[ὅς τὸ πᾶν] σέβας Τροίης ὄλεσσε,  
10 [κωὺδὲ πα]ίδος οὐδὲ φίλων τοκῆων  
[μᾶλλον] ἐμνάσθη, ἀλλὰ παρᾶγαγ' αὐταν  
[πῆλε φίλει]σαν

[᾽Ωρος· εὖκ]αμπτον γὰρ [ἀεὶ τὸ θῆλ]υ  
[αῖ κέ] τις κούφως τ[ὸ πάρον ν]οήση·  
15 [ἄμ]με νυν, Ἀνακτορία, [σ]ὺ μέμναι-  
[σ' οὐ] παρεοίσαις,<sup>2</sup>

[τᾶ]ς κε βολλοίμαν ἔρατόν τε βᾶμα  
κάμάρυγμα λάμπρον ἴδην προσώπω  
ἦ τὰ Λύδων ἄρματα κἂν ὄπλοισι  
20 [πεσδομ]άχευτας·

[εὖ μὲν ἴδ]μεν<sup>3</sup> οὐ δύνατον γένεσθαι  
e.g. [λῶστ'] ὅν ἀνθρώποις· πεδέχην δ' ἄρασθαι  
[τῶν πέδεχον λωῖτερον βρότοισιν]  
[ἦ λελάθειςθαι.]

<sup>1</sup> restored by Hunt, Rackham, Wil, and E; cf. *C.R.* 1914.  
73, 1919. 125    <sup>2</sup> P παρειοισας    <sup>3</sup> P perh. ἴσμεν

## SAPPHO

### 38 TO ANACTORIA<sup>1</sup>

*From a Second-Century Papyrus :*

The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's beloved. And 'tis easy to make this understood by any. Helen, who far surpassed all mankind in beauty, chose for the best of men the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we<sup>2</sup> are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]<sup>3</sup>

<sup>1</sup> s complete (?) letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf. 86 <sup>2</sup> S. and Atthis? <sup>3</sup> ref. to the old friendship between her and S.

*Ox. Pap.* 1231. 1. ii (α)

. . . τ' ἐξ ἀδοκήτω.

40<sup>1</sup> εἰς Ἦραν

(β)

Πλάσιον δὴ μ[οι κατ' ὄναρ παρείη,  
πότνι' Ἦρα, σὰ χ[αρίεσσα μόρφα,  
τὰν ἀράταν Ἀτρ[εΐδαι Φίδον κλη-]  
τοι βασίλῃης

5 ἐκτελέσαντες [Τροῖας ὄλεθρον].  
πρῶτα μὲν πα[ρ' ὠκυρόω Σκαμάνδρῳ]  
τυίδ' ἀπορμάθε[ντες ἐπ' οἶκον ἔκην]  
οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δί' ἀντ[ίστασαι μέγιστον]

10 καὶ Θυῶνας ἱμμ[ερόεντα παῖδα.]

e. g. νῦν δὲ κ[ἀγω, πότνια, λίσσομαί σε]  
κατ τὸ πάλ[αιον]

ἄγνα καὶ κά[λ' ἐν Μυτιλανάαισι]

[π]αρθ[ένοις με δρᾶν πάλιν, αἷς χορεύην]

15 [ἀ]μφὶ σ[αῖσι πόλλ' ἐδίδαξ' ἐόρταις]  
[πόλλα τ' αἰείδην.]

[ὥς τε νᾶας Ἀτρείδαι σὺν ὕμνῳ]

ἄραν<sup>2</sup> Ἰλ[ίω, πάλιν ὥς πλεοίστα]

ἔμμε[ναι καῖμοι, κέλομαι σ', ἄρωγος,

20 [Ἦ]ρα, πί[θοιο.]

<sup>1</sup> cf. *Pap. della Soc. ital.* 2. 123: 1-10 restored by Wil. and E: 11-20 by E e. g. cf. *A.P.* 9. 189 above (p. 174) <sup>2</sup> P ἤραν from below

## SAPPHO

39

From a Second-Century Papyrus:

. . . unexpectedly.

### 40 [TO HERA]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera, the beauteous shape that appeared in answer to the prayer of the famous kings of Atreus' seed when they had made an end of the overthrow of Troy. At first when they put forth hither from Scamander's swift flood, they could not win home, but ere that could be, were fain to make prayer to thee and to mighty Zeus and to Thyone's lovely child.<sup>1</sup> So now

*e. g.* pray I, O Lady, that of thy grace I may do again, as of old, things pure and beautiful among the maids of Mytilene, whom I have so often taught to dance and to sing upon thy feast-days; and even as Atreus' seed by grace of thee and thy fellow-Gods did put out then from Ilium, so I beseech thee, Hera, aid thou at my prayer this homeward voyage of mine.

<sup>1</sup> the latter half is very tentatively restored on the supposition that S. writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty



# LYRA GRAECA

41<sup>1</sup>

*Ox. Pap.* 1231. 9

- e.g. [έν θυέλλαισι ζαφ]έλοισι ναῦται  
 [έκφοβήθεντες] μεγάλαις ἀήται[s]  
 [ἄββαλον τὰ φόρτι]α καπὶ χέρσω  
 [πλοῖον ὄκελλαν·]  
 5 [μὴ μάλιστ' ἔγωγ' ἄ]μοθεν πλέοιμ[ι]  
 [χειμάσαντος, μη]δὲ τὰ φόρτι' εἴκ[ᾱ]  
 [ἄββάλην εἰς ἄλμᾱ]ν ἄτιμ', ἐπεὶ κῆ-  
 [τ' έν φρέσι τάρβος·]  
 [αἱ δε Νήρηϊ προ]ρέοντι πόμπα  
 10 [έννάλω τᾱμ' ἐξέσσετ]αι δέκε[σθαι]  
 [φόρτι' . . . .]

42<sup>2</sup>

*Ibid.* 10

- . . . [αἱ δέ μοι γάλακτο]ς ἐπάβολ' ἦσ[κε]  
 [τωῦθατ' ἦ παίδ]ων δόλοφυν<sup>3</sup> [ποήσ]ει  
 [ἄρμένα, τάχ' οὐ]τρομέροις πρ[ὸς] ἄλλα  
 [λέκτρα κε πόσσι]  
 5 [ἦρχόμαν· νῦν δὲ] χροά γῆρας ἦδη  
 [μυρίαν ἄμμον ρῦτι]ν ἀμφιβάσκει,  
 [κωὺ πρὸς ἄμμ' Ερο]ς πέταται διώκων  
 [ἀλγεσίδωρος.<sup>4</sup>]  
 . . . . . ]τᾱς ἀγαύας  
 10 . . . . . ]έα· λάβοισα  
 . . . . . ]ἄεισον ἄμμι  
 τὰν ἰόκολπον<sup>5</sup>  
 . . . . .

# SAPPHO

## 41

From a Second-Century Papyrus:

*e. g.* When tempests rage, the mariner, for fear of the great blasts of the wind, doth cast his cargo overboard and drive his vessel ashore; as for me, I pray I may be bound nowhither in time of storm,<sup>1</sup> nor be fain with fear lying heavy in my heart to cast my cargo for worthless into the deep; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. . . .

## 42

From the Same:

. . . If my paps could still give suck and my womb were able to bear children, then would I come to another marriage-bed with unfaltering feet; but nay, age now maketh a thousand wrinkles to go upon my flesh, and Love is in no haste to fly to me with his gift of pain.—. . . . of the noble . . . taking . . . O sing us the praises of her of the violet-sweet breast. . . .<sup>2</sup>

<sup>1</sup> cf. Theocr. 9. 10      <sup>2</sup> this mutilated sentence does not necessarily belong to the same poem

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<sup>1</sup> *E. g.* cf. *C.R.* 1916. 99: preceded by 7 fragmentary lines not necessarily part of the same poem      <sup>2</sup> restored by *E.* cf. *C.R.* 1919. 126      <sup>3</sup> = δελφύς, cf. κίνδυν, φόρκυν  
<sup>4</sup> ἀλγεσιδωρος: from 28      <sup>5</sup> the last two words from Apoll. *Pron.* 384 B (see Alc. 138)

# LYRA GRAECA

43<sup>1</sup>

*Ox. Pap.* 1231. 13

. . . [αἴσ' ἔγων ἔφ]αν· ' Ἀγα[ναι γυναῖκες,]  
[οἶα μ]εμνάσεσθ' ἄ[ῖ μέχρι γήρᾱς]  
[ὄττιν' ἄ]μμες ἐν νεό[τατι λάμπρα]  
[σῦνε]πόημεν·

5 [ἄγνα μ]ὲν γὰρ καὶ κά[λα πόλλ' ἐν αὐτα]  
[δράσα]μεν· πόλι[ν δ' ἀπυλιππανοῖσ' ἄν]  
[σφῶιν] ὁ[ξ]είαις δ[άκεν ἡμερός μοι]  
[θῦμον ἄσαισι.]

44<sup>2</sup>

*Ibid* 14

. . . . . ] ἔρωτος ἥλπ[  
. . . . . ]

[ὄττα γὰρ κ' ἐνάν]τιον εἰσίδω σ[ε]  
[τόττ' ἔμοι οὐ φύνν'] Ἑρμιόνα τεαύ[τα]<sup>3</sup>  
5 [φαίνεται,] ξάνθα δ' Ἑλένα σ' ἐῖς[κ]ην  
[ἔστιν ἔπει]κες

[κωὺ κόρ]αῖς θνάταις· τόδε δ' ἴσ[θι], τὰ σα  
[καλλόνα] παῖσ' ἄν κέ με τὰν μερίμνᾱν  
[ταῖς θυή]λαις ἀντιδ[ίδων,<sup>4</sup> πᾶ]θους δέ  
10 [παῖσί σε τίην.]<sup>5</sup>

<sup>1</sup> so *E*, cf. *C.R.* 1916. 100

<sup>2</sup> *E*, *C.R.* 1916. 101

<sup>3</sup> = τοιαύτη <sup>4</sup> πᾶθους = πάθεσι: P has accent (by mistake?)  
after the second ἰδ <sup>5</sup> Sch. τ[ι]ην σε (a variant)

## SAPPHO

### 43

From a Second-Century Papyrus:

And them I answered: 'Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth! For many things did we then together both pure and beautiful. And now that you depart hence, love wrings my heart with very anguish.'

### 44

From the Same:

. . . For when I look upon you, then meseems Hermione<sup>1</sup> was never such as you are, and just it is to liken you rather to fair-haired Helen than to a mortal maid; nay, I tell you, I would render your beauty the sacrifice of all my thoughts and worship you with all my feelings.

<sup>1</sup> as daughter of Helen, Hermione was one remove less divine

# LYRA GRAECA

45<sup>1</sup> πρὸς Γογγύλην

*Ox. Pap.* 1231. 15

[Τυί]δε μ[οι νύκ]τ[ος, κ]έλομαί σ', ἄ[πελθε,]<sup>a</sup>  
[Γόγ]γυλα β[ρόδ]ανθι, λάβοισα Λύδα[ν]  
[πᾶ]κτιν· α[ῖ] σε δηῦτε πόθος τι[ς ἄμμος]  
ἀμφιπόταται

5 τὰν κάλαν· ἃ γὰρ κατάγωγις αὐτα  
ἐπτόαισ' ἴδοισαν,<sup>2</sup> ἔγω δὲ χαίρω.  
καὶ γὰρ αὐτα δή π[οτ'] ἐμεμφ[όμαν τὰν]  
[Κ]υπρογέν[ηαν·]

ἄς ἄρα μα[ι μὴ χάριν ἀβφέρην μοι]<sup>a</sup>  
10 τοῦτο τῷ[πος, ἀλλά σε, τὰν μάλιστα]<sup>a</sup>  
[β]όλλομα[ι θνάταν κατίδην γυναικῶν]<sup>a</sup>  
[ἄψ πάλιν ἔλκην].<sup>a</sup>

46<sup>3</sup>

*Ibid.* 50-54

[. . .]. καὶ γὰρ δὴ σύ [μ' ἔς] προτ['] οἶκον]<sup>4</sup>  
[ἄρτ]ι κῆσμελπες· κ[ατὰ] ταῦτα [δ' ἤκω.]  
[ὦ] ζάλεξαι· κα[δ δ' ἴθι], τῷ δὲ κ[άλλεος]  
[ἄ]δρα χάρισσα[ι·]

5 [σ]τείχομεν γὰρ [πλάσι]ον· εὖ δὲ [Φοῖσθα]  
[κα]ὶ σὺ τοῦτ'· ἀλλ' [ὅττι] τάχιστα [ταῖς σαις]  
[πα]ρ[θ]ένοις ἄπ[π]εμπε· θεοὶ [δὲ δῶέν]  
[μ' ὦ κ]εν ἔχοιεν.

[αἰ γὰρ ἦς] ὁδος μ[έ]γαν εἰς Ὀλ[υμπον]  
[βᾶτος<sup>5</sup> ἀ]νθρώ[ποισιν] αἶ κε[. . .]

<sup>1</sup> *E* (πᾶκτιν *L*); cf. *Soph. Fr.* 361    <sup>2</sup> ἐπίπτοαισι = ἐπιπτοεῖ  
<sup>3</sup> joined by *L*, restored by *Hunt-L-E*; but the joining of  
δησιν (1) and πεσ (4) is not certain (if right, there is no room  
between ελ and πε)    <sup>4</sup> *P* ποτ[']    <sup>5</sup> cf. *Hom. βητάρμων* and  
*Aeol. δίδωσθαι*    <sup>a</sup> this line is only *e.g.*

## SAPPHO

### 45 To GONGYLA

From a Second-Century Papyrus:

[Come hither to-night] I pray, my rosebud Gongyla, and with your Lydian lyre; surely a desire of my heart ever hovers about your lovely self; for the sight of your very robe thrills me, and I rejoice that it is so. Once on a day, I too found fault with the Cyprus-born—[whose favour I pray these words may lose me not, but rather bring me back again the maiden whom of all womankind I desire the most to see.<sup>1</sup>]

### 46

From the Same:

. . . For you came to my house the other day and sang to me,<sup>2</sup> and that is why I am come. O talk with me! come down and make me free of your beauty. For we<sup>3</sup> are walking near, and well you know it. O send your handmaidens away, and may the Gods grant me whatsoever they have for me.<sup>4</sup> Were there a road which man could tread to great Olympus, [I] should always . . .<sup>5</sup>

<sup>1</sup> a complete letter  
the title of a poem

<sup>2</sup> for *εἰσμέλω* cf. the use of *εἰς* in

<sup>3</sup> Sappho and her maid? <sup>4</sup> or have themselves (but we should expect *αὐτοί*) <sup>5</sup> this sentence perh. begins a new poem

*Ox. Pap.* 1231. 56

. . . νυκτ[. . .] . [. . . .]

*e. g.* | πάρθενοι δ[ὲ ταῖσδεσι πὲρ θύραισι]  
| παννυχίσδομ[εν, πολύολβε γάμβρε,]  
| σὰν αἰεῖδοι[σαι φιλότατα καὶ νύμ-]<sup>1</sup>

5 φας ἰοκόλπω.

| ἀλλ' ἐγέρθε[ις εὖτ' ἐπίησιν αὖως]  
| στείχε, σοῖς τ'[ ἄγοι πόδας αὐτος Ἑρμας]  
| ἥπερ ὅσσον ἄ[μμορος ἔσσε' ὅσσον]<sup>2</sup>  
| ὕπνον ἴδωμε[ν.]

μελῶν α'

χηγηδδ'

B'

#### 48 πρὸς Ἀθλίδα

Heph. 45 [π. Αἰολικοῦ ἔπους]. τῶν δὲ ἀκαταλήκτων τὸ μὲν πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαίδεκάσύλλαβον, ὃ τὸ δεύτερον ὄλον Σαπφοῦς γέγραπται. Ἡράμαν . . . ποτά.

Plut. *Amat.* 5 χάρις γὰρ οὖν ἡ τοῦ θήλεος ὑπείξει τῷ ἄρρενι κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (*P.* 2. 78) τὸν Κένταυρον ἄνευ χαρίτων ἐκ τῆς Ἥρας γενέσθαι, καὶ τὴν οὐπὼ γάμον ἔχουσαν ὦραν ἡ Σαπφὴ προσαγορεύουσά φησιν, ὅτι Σμίκρα . . . κἄχαρις.

<sup>1</sup> so Wil: for the other restorations see *C.R.* Ibid.

<sup>2</sup> = τύσσον . . . δσσον cf. Theocr. 4. 39

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<sup>1</sup> this being apparently an epithalamy, one would expect to find it in Book IX; there were perh. two editions current in Roman times, one arranged according to metre, the other

## SAPPHO

47 <sup>1</sup>

From a Second-Century Papyrus:

*e. g.* . . . And we maidens spend all the night  
at this door, singing of the love that is be-  
tween thee, thrice happy bridegroom, and a  
bride whose breast is sweet as violets. But  
get thee up and go when the dawn shall  
come, and may great Hermes lead thy feet  
where thou shalt find just so much ill-luck  
as we shall see sleep to-night.

THE END OF BOOK I

1320 LINES

BOOK II

48 TO ATTHIS

Hephaestion *Handbook of Metre* [on the Aeolic line]: Of the acatalectic kinds of Aeolic verse the pentameter is called the Sapphic fourteen-syllable, in which is written the whole of Sappho's second Book; compare 'I loved . . . ago.'

Plutarch *Amatorius*: For the yielding of the female to the male is called by the ancients *χαρις* 'grace'; compare Pindar where he says that the Centaur was born of Hera 'without grace,' and Sappho's use of *ἄχαρις* 'graceless' of the girl who was not yet ripe for marriage, 'You seemed . . . child.'

preserving what was prob. S.'s own arrangement, that according to subject-matter; the former being presumably made from the latter, it is only to be expected that some at least of the metrically-arranged Books would end with epithalamies if they formed the last Book of the earlier edition; cf. the final poem of Book VII (135)



## LYRA GRAECA

Ter. Maur. *de metr.* 6. 390 Keil: (Sappho) . . . cordi  
quando fuisse sibi canit Atthida | parvam, florea virginitas  
sua cum foret.

Ἡράμαν μὲν ἔγω σέθεν, Ἄτθι, πάλαι ποτά,  
[ἄς ἔμ' ἀνθεμόεσσ' ἔτι παρθενία σὺ δέ] <sup>1</sup>  
σμίκρα μοι πάϊς ἔμμεν ἐφαίνεο κάχαρις.

49, 50

Apoll. Pron. 93. 23 ὑμεῖς . . . Αἰολεῖς ὕμμες.

οὐ τι μ' ὕμμες <sup>2</sup> . . .

ἄς θέλετ' ὕμμες . . .

ἐν δευτέρῳ Σαπφῶ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μᾶλλον· οὐδὲν ὅμοιον τῷ  
μᾶλλον κατὰ χρόνον. τὸ γὰρ α εἰ ἔχοι ἐν ἐπιφορᾷ διπλασιαζό-  
μενον τὸ λλ ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπή  
τις εἴη τοῦ η εἰς α παρὰ διαλέκτῳ . . . ἐφυλαξάμην δὲ διαλέκτους  
διὰ τὸδ'.

ἀλλ' ὃν μὴ μεγαλύνεο δακτυλίῳ πέρι.<sup>3</sup>

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Letronne, *Notices et  
Extraits*)· εἰ Σαπφῶ οὕτως ἀποφαινομένη·

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοήματα . . . <sup>4</sup>

<sup>1</sup> so Neue -E from Ter. Maur. see *Camb. Philol. Soc. Proc.*  
1916 <sup>2</sup> = *Il.* 1. 335 and perh. does not belong to S: μ' =  
μοι (mss μοι) <sup>3</sup> Hartung: mss ἀλλ' ἄν (cf. *Ox. Pap.* 1231.  
1. ii. 23) μοι μεγαλύνεο: Hdn. apparently mistakes this rare  
use (cf. *Il.* 18. 178) of ἀλλ' ἄνα for an instance (ἄλλα voc.

## SAPPHO

Terentianus Maurus *On Metres*: (Sappho) . . . when she sings that her Atthis was small in the days when her own girlhood was blossoming.

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.<sup>1</sup>

### 49, 50

Apollonius *Pronouns*: *ὐμεῖς* 'you,' Aeolic *ὕμμες*; compare:

It is not you who are . . . to me . . .

and

So long as you wish . . . ;

from Sappho's second Book.

### 51

Herodian *Words without Parallel*: *μᾶλλον* 'rather': There is no parallel to this word as regards quantity; for if *α* is followed by *ll* in the same word it is regularly short, except in the case of *α* for *ε* in a dialect. . . . I made the above exception of dialects because of the following examples:

But come, be not so proud of a ring.

### 52<sup>2</sup>

Chrysippus *Negatives*: If Sappho, declaring:

I know not what to do; I am in two minds . . .

<sup>1</sup> apparently the 1st poem of Bk. II (cf. Heph.): ll. 1, 3 certainly Sappho's, 2 possibly: cf. *Paroem.* 2. 44<sup>9</sup>, Mar. Plot. 512, Sch. Pind. *P.* 2. 78, Max. Tyr. 24 (18). 9, Bek. *An.* 1. 473. 25, Hesych. *κῆχαρις*      <sup>2</sup> cf. Aristaen. 1. 6

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fem.) of *ἄλλος* = *ἡλός* which does occur in his next quotation (*fr.* 93)      <sup>4</sup> *Λ δίχα* for *δύο* comparing Aristaen. i. 6

# LYRA GRAECA

53

Hdn. π.μ.λ. 2. 912. 10 Lentz οὐρανός· τὰ εἰς vos λήγοντα ὀνόματα τρισύλλαβα δξυνόμενα καὶ ἔχοντα τὸ α συνεσταλμένον πρὸ τέλους μὴ καθαρεύον οὐδέποτε τὴν ἀρχουσαν ἔχει φύσει μάκραν . . . σημειῶδες ἔρα τὸ οὐρανός, ὅτι ἤρξατο ἀπὸ φύσει μακρᾶς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς ο><sup>1</sup> ἀποφαίνεται τὸ ὄνομα, καὶ ὠρανός λέγων κατὰ τροπὴν τῆς ου διφθόγγου εἰς τὸ ω, καὶ ἄνευ τοῦ υ ὀρανός, ὥστε τὸ ἐπιζητούμενον παρ' αὐτῷ λελύσθαι. καὶ Σαπφώ·

ψαύην δ' οὐ δοκίμοιμ' ὀράνῳ δύσι πάχεσι.<sup>2</sup>

54

Max. Tyr. 24. 9 ἐκβακχεύεται (δ Σωκράτης) ἐπὶ Φαίδρῳ ὑπὸ τοῦ ἔρωτος, τῇ δὲ (Σαπφοῖ) ὁ ἔρως ἐτίναξε τὰς φρένας ὡς ἄνεμος κατάρης δρυσὶν ἐμπεσών·

e.g. ἔμοι δ' ὡς ἄνεμος κατάρης δρύσιν ἐμπτέτων  
| ἐτίναξεν ἔρος φρένας . . . . .<sup>3</sup>

55

Thes. Corn. et Hort. Adon. Ald. 268 b . . . οἶον ἢ Σαπφῷ τῆς Σαπφῶς καὶ ἢ Λητώ τῆς Λητῶς, καὶ δηλοῦσιν αἱ χρήσεις οὕτως ἔχουσιν· (Ad. 49)· καὶ παρ' αὐτῇ τῇ Σαπφοῖ·

. . . . . μάλα δὴ κεκορημένοις  
Γόργῳς . . . . .<sup>4</sup>

56, 57

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς λη λήγοντα]· ἀναδράμωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὑπερ οὐκ ἦν παρ' Ἀττικοῖς, ἀλλὰ μέμνηται Σαπφῷ ἐν δευτέρῳ·

<sup>1</sup> E <sup>2</sup> δοκίμοιμ' (opt.) Ahr. -B: mss δοκεῖ μοι: δύσι πάχεσιν B, of. Ps.-Callisth. 2. 20: mss ὠρανῶ δυσπαχεία, cf. Herodas 4. 75 <sup>3</sup> E: κατάρης Nauck from Eust. II. 603. 39: mss κατ' ὕρος (bis): (see Alo. 46) <sup>4</sup> B κεκορημένας

## SAPPHO

### 53<sup>1</sup>

Herodian *Words without Parallel*: οὐρανός 'heaven': Oxytone trisyllabic nouns ending in -nos preceded by ᾗ which has a consonant before it, never have the first syllable long by nature. . . . And so οὐρανός is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either ὀ or ὄ, saying ὤρανός with the change of the diphthong ou to ὀ, and also, without the u, ὀρανός, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with ὄ:

I could not expect to touch the sky with my two

### 54

Maximus of Tyre *Dissertations*: Socrates is wild with love for Phaëdrus; Sappho's heart is shaken by love as oaks by a down-rushing wind.

e. g. As for me, love has shaken my wits as a  
| down-rushing whirlwind that falls upon the oaks.

### 55

Aldus *Cornucopia*: . . . For example, Σαπφώ 'Sappho' genitive Σαπφῶς and Λητώ 'Leto' genitive Λητῶς, as is shown by such instances as (*Adespota* 49, vol. iii), and from Sappho herself:

. . . having had enough of Gorgo

### 56, 57

Herodian *Words without Parallel* (on nouns in -λη): Let us return to our subject, which was τύλη 'cushion,' a word not found in Attic writers but used by Sappho in her second Book:

<sup>1</sup> cf. Herodas 4. 75, Plut. *Demetr.* 22, Synes. *Ep.* 142. Herch.

## LYRA GRAECA

. . . . . ἔγω δ' ἐπὶ μόλθάκαν  
 τύλαν ὀσπολέω μέλε(α) . . . .<sup>1</sup>  
 <καλ>.<sup>2</sup>  
 καίναν μὲν τε τύλαν κατὰ σὰ σπολέω μέλεα.<sup>3</sup>  
 οὐ γὰρ ὁ τέ σύνδεσμος.

### 58

Galen *Protr.* 8 ἡμεινον οὖν ἐστιν, ἐγνωκότας τὴν μὲν τῶν  
 μεираκίων ὦραν τοῖς ἡρινοῖς ἀνθεσιν ἐοικυῖαν ὀλιγοχρόνιον τε τὴν  
 τέρψιν ἔχουσαν, ἐπαινεῖν τε τὴν Λεσβίαν λέγουσαν·

ὁ μὲν γὰρ κάλος <εἰς κάλος><sup>4</sup> ὅσσον ἴδην  
 πέλει,  
 ὁ δὲ κᾶγαθος αὐτिका καὶ κάλος ἔσσεται . . .<sup>5</sup>

### 59, 60, 61

Demetr. *Eloc.* 161 [π. ὑπερβολῆς]· ἐκ δὲ ὑπερβολῶν χάριτες  
 μάλιστα αἱ ἐν ταῖς κωμωδαῖς, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς  
 Ἀριστοφάνης. . . . τοῦ δὲ αὐτοῦ εἰδους καὶ τὰ τοιαῦτά ἐστιν·  
 ὑγιέστερος κολοκύντης, καὶ φαλακρότερος εὐδίας, καὶ τὰ Σαπφικά·

. . . . . πόλυ πάκτιδος ἀδυμελεστέρα,

χρύσω χρυσοτέρα . . . . .<sup>6</sup>

Greg. ad Hermog. *Rhet. Gr.* 7. 1236 Walz αἰσχροῦς μὲν  
 κολακεύει τὴν ἀκοὴν ἐκεῖνα ὅσα ἐστὶν ἐρωτικά, οἷον τὰ Ἀνα-  
 κρέοντος, τὰ Σαπφούς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα,  
 πηκτιδῶν ἐμμελεστέρα, ἵππου γαυροτέρα, ῥόδων ἀβροτέρα, ἐανοῦ  
 μαλακωτέρα,<sup>7</sup> χρυσοῦ τιμιωτέρα.

e.g. . . . . ἰάνω μαλακωτέρα<sup>8</sup>

<sup>1</sup> E: ὀσπ. = ἀναστελῶ cf. ἀνακλίνω, ἀναπίπτω: mss σπολέω  
<sup>2</sup> E: mss κᾶν μὲν τε τύλαγκας ἀσπόλεα <sup>4</sup> E:  
 εἰς = ὦν Eust. 1787. 45: mss κάλ. ὅσ. ἰ. πέλεται (-εται from  
 below) <sup>5</sup> κᾶγαθος: for καλ cf. Plat. *Phaedr.* 23 a and  
 Heindorf's note (Neue) <sup>6</sup> i.e. χρυσιωτέρα <sup>7</sup> E: mss  
 ἱματίου ἐανοῦ μ. <sup>8</sup> E, cf. Hesych. ἱανον (sic)· ἱμάτιον

## SAPPHO

. . . And I will set [you] reclining on soft cushions;

and

You shall lie on new cushions;  
where it should be noted that  $\tau\epsilon$  is not the copula.<sup>1</sup>

### 58

Galen *Exhortation to Learning*: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;  
He that is good will soon be fair also.

### 59, 60, 61

Demetrius *On Style* [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes. . . . Of the same kind are phrases such as 'healthier than a cucumber,' 'balder than a calm sea,' and Sappho's:

far sweeter-tuned than the lyre,  
and:

more golden than gold.<sup>2</sup>

Gregorius on Hermogenes: The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho; for instance, 'whiter than milk,' 'more delicate than water,' 'more tuneful than a lyre,' 'more wanton than a mare,' 'daintier than rosebuds,' 'softer than a fine robe,' 'more precious than gold.'

e. g. . . . softer than fine raiment

<sup>1</sup> for  $\mu\acute{\epsilon}\nu \tau\epsilon$  cf. 35. 2

<sup>2</sup> cf. Demetr. *Eloc.* 127

# LYRA GRAECA

62

Ath. 2. 57 d [π. ῥων]: Σαπφῶ δ' αὐτὸ τρισυλλάβως καλεῖ-  
(97) καὶ πάλιν·

ὦϊω πόλυ λευκότερον. . . .

63

Antiatt. Bek. An. 1. 108. 22:

μύρραν

τὴν σμύρναν Σαπφῶ δευτέρῃ.<sup>a</sup>

64

Poll. 6. 107 'Ανακρέων . . . στεφανοῦσθαί φησι καὶ . . . καὶ  
ἀνήτῳ, ὡς καὶ Σαπφῶ (117) καὶ 'Αλκαῖος· οὗτοι δὲ ἄρα καὶ σελίνοις

e. g. . . . στεφάινοισι σελιννίνοις<sup>1</sup>

65

Ox. Pap. 1232. 1. i. 8-9

[. . . . .] ἀλλ' ἄγιτ', ὦ φίλαι,  
e. g. [ἀοίδας ἀπυλῆξομεν<sup>2</sup>], ἄγχι γὰρ ἀμέρα.

66<sup>3</sup> <Ἀνδρομάχης γάμοι>

Ibid. 1232. 1. ii + 2076

. . . Κύπρο.[ . . . . .]  
κα̂ρυξ ἡλθ[ε] θό[ων] δυνάμι μ]ελέ[ων] ἔθεις

<sup>a</sup> now found in its context in 66 <sup>1</sup> E: cf. σέλινα  
Cram. A.O. 2. 258. 6 <sup>2</sup> E, cf. C.R. 1919. 127: ἀπυλῆξομεν

## SAPPHO

62<sup>1</sup>

Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of ᾠδὺν 'egg' as (97), and again:

far whiter than an egg . . .

63

Antiatticist: Sappho uses μύρρα

myrrh

for σμύρνα in her second Book.

64

Pollux *Vocabulary*: Anacreon . . . . says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

e. g. . . . garlands of celery

65

From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song],  
for day is at hand.

66 [MARRIAGE OF ANDROMACHE]

From the Same:

. . . Cyprus . . . . . came a herald sped by  
the might of his swift legs bringing speedily these

<sup>1</sup> cf. Eust. *Od.* 1686. 49

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subj. cf. Alc. 70. 9    <sup>2</sup> restored by Hunt, Lobel, Wil. and E (Ibid. and *Proc. Camb. Philol. Soc.* 1927)



# LYRA GRAECA

Ἰδαίοις <sup>a</sup> τάδε κ[ᾱ]λα φ[όρ]εις τάχους ἄγγελος  
 τὰς τ' ἄλλας Ἀσίας τ[ά]δ' ἔλρον κλέος  
 ἄφθιτον.

5 Ἔκτωρ κοῖ <sup>2</sup> συνέταιροι ἄγοισ' ἐλικώπιδα  
 Θήβας ἐξ ἰάρας Πλακίας τ' ἀπ' ἐϋννάω <sup>b</sup>  
 ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον  
 πόντον· πόλλα δ' [ἐλί]γματα χρύσια κάμ-  
 ματα  
 πορφύρ[ᾱ] κατ' αὐτμενα <sup>o</sup> ποίκιλ' ἀθρή-  
 ματα, <sup>3</sup>

10 ἀργύρ[α τ'] ἀνάριθμα ποτήρια καλέφαις. <sup>4</sup>  
 ὥς εἶπ'· ὄτραλέως δ' ὀνόρουσε <sup>5</sup> πάτ[ηρ] φίλος,  
 φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον Φίλω. <sup>6</sup>  
 αὐτικ' Ἰλιάδαι σατίναίς ὑπ' ἐϋτρόχοις  
 ἄγον αἰμιόνοις, ἐπέβαινε δὲ παῖς ὄχλος

15 γυναίκων τ' ἄμα παρθενίκαν τ' ἀπ[αλ]ο-  
 σφύρων <sup>d</sup>  
 χῶρις δ' αὖ Περάμοιο θύγατρεις [ἐπήϊσαν.]  
 ἵππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἄρ[ματα, σὺν  
 δ' ἴσαν]

π[άντ]ες αἰθεοι· μεγάληωστι δ' [ἔιν μέγας]  
 δ[ᾱ]μος] κἀνίοχοι φ[αλάροισ]ι [κεκαδμέναις]

20 π[ώλοισ] ἐ[ξ]αγο[ν]. . . . . <sup>7</sup>

Fr. 2 [ὅτα δευτ' ὀχέων ἐπέβαν ἵ]κελοι θεοί[ς]  
<sup>e.g.</sup> [Ἔκτωρ Ἀνδρομάχα τε, σὺν]αγνον ἀόλ[λεες] <sup>8</sup>  
 ὄρμα τ' ἀ π[όλις] ἀψ' ἐράτευ]νον ἐς Ἰλιο[ν] <sup>9</sup>  
 αὐλος δ' ἀδυμέλη[ς κιθάρα] τ' ὀνεμίχνη[το]  
 5 καὶ ψόφος κροτάλ[ων] λιγέ[ως] δ' ἄρα πάρ-  
 [θENOI]

## SAPPHO

fair tidings unto the people of Ida . . . . . and [throughout] the rest of Asia these tidings won a fame that never died: 'Hector and his comrades bring from sacred Thebe<sup>1</sup> and fair-flowing Placia, by ship upon the briny sea, the dainty Andromache of the glancing eye; and many are the golden bracelets and the purple robes which the wind is bringing,<sup>2</sup> indeed a richly-varied bride-gift; and without number also are the silver goblets and the ornaments of ivory.' So spake the herald; and Hector's dear father leapt up in haste, and the news went forth through Ilus' spacious city. Straightway the children of Ilus harnessed the mules to the wheelèd cars, and the whole throng of the women and of the dainty-ankled maidens mounted therein, the daughters of Priam riding apart; and the men did harness horses to the chariots, and the young men went with them one and all; till a mighty people moved mightily along, and the drivers drove their boss-bedizened steeds out of [the city] . . . . . [Then, when the] godlike [Hector and Andromache were mounted in the chariots,] they accompanied them in one throng, and the city<sup>3</sup> sped back into lovely Ilium. The sweet-toned flute and the lyre were

<sup>1</sup> in Mysia      <sup>2</sup> cf. Arist. *H.A.* 541 a 26, 979 c κατ' άνεμον στῆναι, νήχεσθαι      <sup>3</sup> i.e. the community, not the place

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<sup>1</sup> one or more lines omitted here in P      <sup>2</sup> *E*: P και  
<sup>3</sup> ἀθρήματα *E*, cf. Hesych: P ἀθύρματα      <sup>4</sup> Ath. 460 d  
<sup>5</sup> P ανορουσε      <sup>6</sup> Fίλω *E* (Ibid.): P φίλοις      <sup>7</sup> number of lines lost unknown  
<sup>8</sup> for συνάγνον (-νιον), cf. Hesych. ἀγνείν      <sup>9</sup> new frag. *Ox. Pap.* 2076, *L* p. 78 (suppl. *L-E*)  
<sup>a</sup> P ιδας corr. to ιδαις      <sup>b</sup> sugg. *L*: P εὔναω corr. to εὔνναω (*E*)      <sup>c</sup> *L*: sc. ἐστι      <sup>d</sup> *E* (so P)

## LYRA GRAECA

ἄειδον μέλος ἄγν[ον, ἱκα]νε δ' ἐς αἶθ[ερα]  
 ἄχω θεσπεσία γέλ[ασαν δέ τ' Ὀλύμπιοι·]  
 πάντα δ' ἦς κατ' ὄδο[ις θαλία· κεκέραντο γάρ]  
 κράτῆρες φίαλαί τ' ἐπ[ί τ' ε]ὐεδέ[ω]ν πλά-  
 κ[ω]ν.<sup>1</sup>

- 10 μύρρα καὶ κασία λίβανός τ' ὀνελίχυντο.<sup>2</sup>  
 γύναικες δ' ἐλέλυσδον<sup>3</sup> ὅσαι προγενέστεραι,  
 πάντες δ' ἄνδρες ἐπήρατον ἵαχον ὄρθιον  
 πάον' ὀγκαλέοντες ἐκάβολον εὐλύραν,  
 ὕμνην δ' Ἐκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.]

Σαπφούς [μελῶν] β'

67

Sch. Ar. *Theom.* 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανη-  
 πλοκεῖν· πρὸς τὸ ἔθος, ὅτι ἐστεφανηπλόκουν αἱ παλαιοί. Σαπφώ·

αἶ τ' ὄραιι στεφαναπλόκην<sup>4</sup>

Γ'

68 εἰς τὰς Χάριτας

Arg. *Theocr.* 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ  
 Σαπφικὸν ἐκκαιδεκασύλλαβον τό·

Βροδοπάχες ἄγναι Χάριτες δεῦτε Δίος κόραι·

<sup>1</sup> flat rocks (cf. Hesych. πλάξ) were prob. the first altars,  
 hence this (Aeolic?) use (E) <sup>2</sup> E; cf. λίγνυς, ἐλελίζομαι  
*Il.* 2. 316, ἐλιχνῶντο (sic) Sch. Ar. *Pax* 756, of writhing  
 serpents: Πονελίχυντο (with ε over ι) <sup>3</sup> O. P. 2076 ολολυζοί

<sup>4</sup> E: i.e. ὠραῖαι, cf. *Compr.* 3. 18, Hoff. *Gr. Dial.* 2 p. 217: mss  
 αυταορα αἰστεφανηπλόκουν

## SAPPHO

mingled with the sound of the rattle, aye, and the maidens sang clear and well a holy song, till a marvellous great sound rose to the sky [and the Gods in heaven] laughed. Everywhere in the ways was festal mirth; for bowls and cups were mixed, and myrrh and cassia and frankincense curled aloft. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Far-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

END OF THE SECOND BOOK OF THE POEMS OF SAPPHO

### 67

Scholiast on Aristophanes: The weaving of garlands was done by young people and lovers;—this refers to the custom whereby the women wove the garlands among the ancients; cf. Sappho:

And the maids ripe for wedlock wove garlands.<sup>1</sup>

## BOOK III

### 63<sup>2</sup> TO THE GRACES

Argument to Theocritus 28: And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of:

Hither, pure rose-armed Graces, daughters of Zeus.

<sup>1</sup> this may belong to the above poem      <sup>2</sup> as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book: see also Philostr. *Im.* 2. 1, Eust. *Od.* 1429. 58 and cf. Heph. 24 (τὸ τρίτον ὄλον Σαπφούς γέγραπται)

# LYRA GRAECA

69

Poll. 10. 124 πρώτην δέ φασι χλαμύδα ὀνομάσαι Σαπφῶ ἐπὶ τοῦ Ἑρωτος εἰποῦσαν·

. . . ἔλθοντ' ἐξ ὀράνω πορφυρίαν προιέμενον  
χλάμυν.<sup>1</sup>

70

Priso. *Inst. Gram.* 2. 277 Keil: Et contra tamen in quibusdam *es* productam terminantibus fecerunt Graeci poetae, *eus* pro *es* proferentes. . . . Ἄρευσ pro Ἄρης ut Sappho;

ὁ δ' Ἄρευσ φαῖσί κεν Ἀφαιστον ἄγην βία.

71

Stob. *Fl.* 4. 12 [π. ἀφροσύνης]. Σαπφoῦς· πρὸς ἀπαίδευτον γυναῖκα·

κατθάνοισα δὲ κείσεαι οὐδέ τινι μναμνοσύνα  
σέθεν  
ἔσσετ' οὐδέποτ' <εἰς> ὕστερον.<sup>2</sup> οὐ γὰρ πεδ-  
έχεις βρόδων  
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κήν Ἀἴδα δόμοις<sup>3</sup>  
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐππεποταμένα.<sup>4</sup>

<sup>1</sup> πορφ. Bent. : mss π. ἔχοντα. προιέμ. E: mss προῖέμ. : Seid. περθέμ. line 1 perh. νύκτι τᾷδ' ὄναρ, Ἄτθ', εἶδον Ἑρον τὸν δολομάχανον E, cf. Theocr. 30. 25 <sup>2</sup> οὐδέ τινι E: mss St. οὐδέποκα (from below), Pl. οὐδέ τις : eis Grotius (mss Pl. ἔσεται· οὐ γὰρ π.) <sup>3</sup> mss also δομο, whence Fick δόμω perh. rightly <sup>4</sup> E: mss ἐκπεπ.

## SAPPHO

69

*Pollux Vocabulary*: It is said that the first mention of the word *χλαμύς* 'mantle' is in Sappho, where she says of Love:

. . . come from heaven and throw off his purple mantle.<sup>1</sup>

70

*Priscian Grammar*: Conversely, in certain names ending in *ēs* the Greek poets give *-eus* for *-ēs*, as . . . Areus for Ares, for instance Sappho:

And Areus says that he could carry off Hephaestus by force.<sup>a</sup>

71<sup>2</sup>

*Stobaeus Anthology* [on folly]: Sappho, to a woman of no education:

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

<sup>1</sup> perh. line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc: cf. Didymus ap. Amm. 147

<sup>2</sup> cf. Plut. *Praec. Con.* 48 where S. is said to have written it 'to a wealthy woman,' and *Qu. Conv.* 3. 1. 2 where it is 'to a woman of no refinement or learning'     <sup>a</sup> see p. 327 n

# LYRA GRAECA

72

Chrys. π. ἀποφατ. col. 8 fr. 13 (cf. 52) εἰ Σαπφὼ οὕτως ἀπεφάνετο·

οὐδ' ἴαν δοκίμωμι προσίδοισαν φάος ἀλίῳ<sup>1</sup>  
ἔσσεσθαι σοφίᾳ πάρθενον εἰς οὐδενά ποι χρόνον

73

*Thes. Corn. et Hort. Adon.* Ald. 268 b τὴν δὲ αἰτιατικὴν οἱ Αἰολεῖς καὶ μόνοι προσθέσει τοῦ ν ἐποιοῦν τὴν Λητῶν, ὥς καὶ ἡ χρῆσις δηλοῖ·

ἥρῳν ἐξεδίδαξ' ἐγὼ Γυάρων τὰν ἀννύδρομον·<sup>3</sup>  
αἰτιατικῶς γάρ ἐστιν ἀπὸ εὐθείας τῆς ἥρῳ.

Δ

74

*Et. Mag.* 2. 43 ἀβακῆς . . . κέχρηται δὲ αὐτῷ Σαπφῶ, οἶον·  
. . . ἀλλὰ τις οὐκ ἔμμι παλίγκοτος  
ὄργαν,<sup>4</sup> ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . .

75

*Max. Tyr.* 24 (18). 9 τὸν Ἑρωτὰ φησιν ἡ Διοτίμα τῷ Σωκράτει οὐ παῖδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράποντα εἶναι· λέγει πού καὶ Σαπφοῖ ἡ Ἀφροδίτη ἐν ἄσματι·

<ὦ Ψάπφοι>,<sup>5</sup> σύ τε κάμμος θεράπων Ἑρῶς

<sup>1</sup> δοκίμωμι *Ahr* : P- οἰμι      <sup>2</sup> σοφίᾳ *E* : mss -ίαν awkward  
with τοιαύταν : ποι (= πού) *E* : mss πω unlikely with fut.  
<sup>3</sup> Fick : mss ἐξεδίδαξε Γ. κ.τ.λ.      <sup>4</sup> Urs : mss παλιγκότων

## SAPPHO

### 72

Chrysippus *Negatives*: If Sappho expressed herself thus:

I do not believe that any maiden that shall see  
the sunlight will ever rival [you] in [your] art. . . .

### 73

Aldus *Cornucopia*: The accusative of nouns like *Leto*, in Aeolic only, by the addition of *n* became *Leton*, as the example shows:

Well did [I] teach Hero of Gyara, the fleetly-running maid;

for *Heron* is used as an accusative from the nominative *Hero*.

## BOOK IV

### 74

*Etymologicum Magnum*: ἀβάρης 'infantile' . . . and Sappho has used it, for instance:

. . . Yet I am not resentful in spirit, but have the heart of a little child.

### 75

Maximus of Tyre *Dissertations*: Diotima [in Plato's *Symposium*] tells Socrates that Love is not the child but the attendant and servitor of Aphrodite; and Aphrodite somewhere says to Sappho in a poem:

My servitor Love and thou, O Sappho

---

ὀργάνων: Neue's -κότων ὄργαν (accus.) unlikely without τῶν;  
'descriptive gen.' impossible \* E



# LYRA GRAECA.

76, 77

Dio Chr. 37. 47 :

Μνάσεσθαι τινά φαιμ' ἄψερων ἀμμέων.<sup>1</sup>

πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ· καὶ πόλυ κάλλιον Ἡσίοδος (Op. 763-4). 'Φήμη δ' οὐτις πάμπαν ἀπόλλυται, ἥντινα πολλοὶ | λαοὶ φημίξωσι· θεὸς νύ τίς ἐστι καὶ αὐτή.' ἐγὼ σε ἀναστήσω παρὰ τῇ θεῷ, ὅθεν οὐδεὶς σε μὴ κατέλῃ, οὐ σεισμός, οὐκ ἄνεμος, οὐ νιφετός, οὐκ ὕμβρος, οὐ φθόνος, οὐκ ἐχθρός, ἀλλὰ καὶ νῦν σε καταλαμβάνω ἐστηκότα. λάθα<sup>2</sup> μὲν γὰρ ἤδη τινὰς καὶ ἐτέρους ἔσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα, ᾧ κατ' ἀνδρα μοι ὀρθὸς ἐστήκας.

e. g. λάθα μὲν τινὰς ἐψεύσατο κατέροις  
| ἀ δ' ἀνδρῶν ἀγάθων οὐδένα πώποτα  
| γνώμα . . . . .

78

Sch. Ap. Rh. 1. 1123 χέραδος ἡ τῶν βραχέων λίθων συλλογὴ . . . ἡ χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημονεύει καὶ Σαπφώ.

μὴ κίνη χέραδας.<sup>3</sup>

79

Apoll. Pron. 107. 11 (π. τῆς ὕς): Αἰολεῖς μετὰ τοῦ F κατὰ πᾶσαν πτώσιν καὶ γένος.

τόν Fον παῖδα κάλει.<sup>4</sup>

Σαπφώ.

<sup>1</sup> μνάσεσθαι Cas : mss -σασθαι φαιμ(ι) B : mss φάμη ἄψερων sugg. L : mss καὶ ἕτερον (καὶ from αἰ correcting φαιμ to φαιμ?) <sup>2</sup> note the form <sup>3</sup> so Ahr : mss μὴ κενὴ χέραδος : mss E.M. μὴ κίνει χεράδας (τὰ παραθαλάσσια σκύβαλα) <sup>4</sup> Fόν , Heyne : mss εον

# SAPPHO

76, 77

Dio Chrysostom *Discourses* :

Somebody, I tell you, will remember us hereafter ;  
as Sappho has well said, and, as Hesiod has better said  
(*Works and Days*, 763) : ' No fame told of by many peoples is  
altogether lost ; for Fame is a God even as others are.' I  
will dedicate you [his present oration] in the temple of this  
Goddess, whence nothing shall ever remove you, neither  
earthquake, nor wind, nor snow, nor rain, nor envy, nor  
enemy—nay, I believe you are there already ; for  
[others have been disappointed by oblivion, but  
never one by the judgment of good men,<sup>1</sup>]  
and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes *Argonautica* : *χέραδος* is  
a gathering of small stones . . . or small heaps of stones are  
known as *χέρδες* . . . compare also Sappho :

Stir not the jetsam.<sup>2</sup>

79

Apollonius *Pronouns* [on *ὅς* 'his' or 'her'] : The Aeolic  
writers use the form with digamma (*w*) in every gender and  
case ; compare :

. . . . . she calls her child ;

Sappho.

<sup>1</sup> that is, disappointed of their hopes of undying fame by  
the (good) opinion of good judges ; prob. a slightly adapted  
version of lines from the same poem of S.    <sup>2</sup> *i. e.* or you will  
find something noisome ; = 'let sleeping dogs lie' : cf. *E.M.*  
808. 37 (explained as 'seashore refuse')

# LYRA GRAECA

Ε'

80

Hermog. π. Ἰδεῶν *Rhet. Gr.* 3. 317 Walz [π. γλυκύτητος].  
 . . . καὶ ὅταν τὴν λύραν ἔρωτᾷ ἡ Σαπφώ καὶ ὅταν αὕτη ἀποκρίνηται,  
 οἶον·

Ἄγε διὰ χέλυννά μοι  
 φωνάεσσά τε γίγνεο.<sup>1</sup>

καὶ τὰ ἐξῆς.

81 πρὸς Ἀτθίδα

Heph. 46 [π. Αἰολικοῦ ἔπους]. τὸ δὲ τετράμετρον ἀκατάληκτόν  
 ἐστι τοιοῦτον·

Ἔρος δαυτέ μ' ὁ λυσιμέλης δόνει  
 γλυκύπικρον ἰμάχανον ὄρπετον,  
 Ἀτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο  
 φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

82<sup>2</sup> [πρὸς Ἀτθίδα?]

Berl. *Klassikertexte* P 9722. 1

e.g. . . . 'Ψάπφ', ἧ μὰν οὕτως ἔγωγε ῥ' σε φιλήσω.  
 ὦ φαῖν' ἄμμι, κᾶξ εὖναν λυῖε τέαν  
 πεφιλημμ[έν]αν ἰσχυν, ὕδατι δὲ  
 κρίνον [ὥς ἄ]κήρατον παρὰ κρίναν  
 5 πέπλον Χῖον ἀπύσχοισα λούεο·

<sup>1</sup> so Neue -E cf. fr. 190 : mss Herm. ἀ. χέλυ δ. μ. (ἀ. δ. χ.)  
 λέγε φ. δὲ γίνεο, Eust. ἀ. μ. δ. χέλυ φ. γένοιο : opt. with ἀγε  
 unparalleled <sup>2</sup> very tentatively restored by E; many  
 words even outside the brackets are very doubtfully legible,

# SAPPHO

## Book V

### 80<sup>1</sup>

Hermogenes *On Kinds of Oratory* [on sweetness or charm]  
. . . And when Sappho addresses her lyre and when it  
answers her, as:

Up, my lute divine, and make thyself a thing of  
speech;  
and the lines that follow.

### 81 To ATTHIS

Hephaestion *Handbook of Metre*: The acatalectic (Aeolic)  
tetrameter is like this:

Lo! Love the looser of limbs stirs me, that creature  
irresistible, bitter-sweet; but you, Atthis, have come  
to hate the thought of me, and run after Andromeda  
in my stead.<sup>2</sup>

### 82<sup>3</sup> [To ATTHIS]

From a Seventh-Century Manuscript:

e.g. ' . . . Sappho, I swear if you come not forth  
I will love you no more. O rise and shine upon  
us and set free your beloved strength from the  
bed, and then like a pure lily beside the spring  
hold aloof your Chian robe and wash you in the

<sup>1</sup> cf. Eust. *Il.* 9. 41      <sup>2</sup> B divides the fragment, saying  
l. 3 begins a poem, but δέ belies this      <sup>3</sup> see opp. note 2

---

on the left before l. 3 and after l. 13, on the right throughout,  
cf. *C.R.* 1916. 131: separation of the strophes uncertain

# LYRA GRAECA

- e.g. καὶ Κλεῖς<sup>1</sup> σάων καβφέροισα κέδραν  
 κροκόεντα λώπεά σ' ἐββάλη καὶ  
 πέπλον πορφύριον· κάββεβλημμένα  
 χλαίνα πέρ σ' ἐξ[ακ]ρισάντων ἄνθινοι  
 10 στέφανοι περ[ὶ σὸν κᾶρα] δέθεντες,  
 καλθ' ὅσα μαῖν[ης μ' ἄδεα καλλ]όνα.  
 φρῦσσον, ὦ Πρα[ξίνω, κάρ]υ' ἄμμιν, ὥς  
 παρθένων πό[τον ἀδίω π]οίσω·  
 ἔκ τινος γὰρ θεῶν [ταῦτ' ἄ]μμι, τέκνον·  
 15 ἦ μὰν τᾶδ' ἀμέρ[α προτὶ] φιλτάταν  
 Μυτιλάνναν π[ολίων η]ὔξατ' ἥδη  
 γυναικῶν ἀ κα[λίστα Ψ]άφ' ἀπύβαν  
 πεδ' ἀμμέω[ν, ἀ μάτ]ηρ πεδὰ τῶν τέκνων.<sup>2</sup>  
 φίλτα[τ' Ἀθι, μὼν ἄρα] ταῦτα τὰ πρὶν  
 20 ἐπ[ὶ λᾶθαι πάντ' ἦ] ὀμμναίσα' ἔτι ; . . .

83<sup>2</sup> [πρὸς Ἀθίδα?] ·

Berl. *Klassikertexte* P. 9722. 2 + Lobel *Sappho* p. 79

[Ἀθιδ' οὔποτ' ἄρ' ὄψ]ομαι,<sup>3</sup>

τεθνάκην δ' ἀδόλως θέλω.

ἄ με ψισδομένα κατελίππανε

πόλλα, καὶ τόδ' ἔειπέ μ[οι·]

5 Ὦμι', ὥς δεῖνα πεπ[όνθ]αμεν·

Ψάφ', ἦ μὰν σ' ἀέκοισ' ἀπυλιππάνω.

<sup>1</sup> better Κλεῖς?    <sup>2</sup> cf. *C.R.* 1916. 129, 1909. 100    <sup>3</sup> *E*  
 e.g. : ll. 11–13 *E*, 14 Fraccaroli : ll. 16–17 *Ath.* 15. 674 d : ll.  
 18–32 *E* (21–2 Schub., 27 *L–Wil.*), *Cambr. Ph. S. Pr.* 1927

## SAPPHO

water. And Cleïs shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;<sup>1</sup> for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children.'

Dearest Atthis, can you then forget all this that happened in the old days? . . .<sup>2</sup>

### 83 [To ATTHIS?]

From the reverse of the same Manuscript:

[So I shall never see Atthis more,] and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas! how sad our lot; Sappho, I swear 'tis all against my will I leave

<sup>1</sup> the ordinary Greek breakfast was bread dipped in wine; this, the day of S.'s return (from the first exile at Pyrrha?), is a great day      <sup>2</sup> doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis

# LYRA GRAECA

τὰν δ' ἔγω τάδ' ἀμειβόμεν  
Χαίροις, ἔρχεο κᾶμεθεν  
μέμναις· οἶσθα γὰρ ὥς τε πεδήπομεν.

- 10 αἱ δὲ μή, ἀλλά σ' ἔγω θέλω  
ὄμναισαι τ[ὰ σ]ὺ [λά]θσαι,  
ὅσσ' ἄμμ[ες φίλα] καὶ κάλ' ἐπάσχομεν·

- πό[λλοις ἀ στεφάν]οις ἴων  
καὶ βρ[όδων γλυ]κίων γ' ὕμοι  
15 καπ π[λόκων] παρ ἔμοι περεθήκαο,<sup>1</sup>

καὶ πόλλαις ὑπαθύμιδας  
πλέκταις ἀμφ' ἀπάλα δέρα  
ἀνθέων ἔκ[ατον] πεποημμέναις,<sup>2</sup>

- καὶ πόλλω ν[εάρα]ν μύρω[ι]  
20 βρενθείω τρ[ὸς ἔμοι χροά]ν  
ἐξαλείψας κα[ὶ] βασ[ί]λειῳι,  
καὶ στρώμν[αν ἐ]πὶ μολθάκαν  
ἀπάλαν παρ [όπα]νόνων  
ἐξίης πόθο[ν ἄβρον 'Ι]ανίδων·

- 25 κωῦτε τις [λόφος οὔ]τε τι  
ἱρον οὐδ' ὕ[δατος ρόα]  
ἐπλετ' ὅππ[οθεν ἄμ]μες ἀπέσκομεν·

- οὐκ ἄλσος τ[ί ποτ' εἴ]αρος  
[πύκνος ἀρχομένω] ψόφος  
30 [ἀήδων ἔχε ποι]κιλαριδία,<sup>3</sup>

- e.g.<sup>4</sup> | [ὅττι μὴ σὺν ἔμοι ζαφοί-]  
| [ταισα . .]

## SAPPHO

thee'; and I answered her, 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many<sup>1</sup> a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with unguent in plenty, both of the precious and the royal, have you anointed your fair young skin in my bosom, and upon a soft couch had from the hands of gentle serving-maids all that a [delicate-living Ionian] could desire; and no [hill] was there, nor holy place nor [water-brook], whither we did not go, nor ever did the [crowded] noise of the [early] Spring [fill] any wood with the medley-song [of nightingales, but you wandered thither with me . . . ]<sup>2</sup>

<sup>1</sup> *i.e.* on many separate occasions

<sup>2</sup> *see Appendix p. 433*

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<sup>1</sup> *περεθήκας* Jurenka: ms *παρεθηκας* ms, *L* p. 79; suppl. Schub.-Wil.-*L*.-*E'* cf. *μήνη* for *σελάννα* in same ms 86. 9

<sup>2</sup> new frag. of same

<sup>3</sup> ms prob. *ἀηδόνων*,

<sup>4</sup> *E*, cf. 86. 16



# LYRA GRAECA

84<sup>1</sup>

Berl. Klassikertexte P 9722. 3

e.g. . . . καὶ ταῦτά σ' ἀμειβόμεν ἔγ]ω·  
 [· Νῆ θέαν ἔγω σοι τόδ' ὁμώ]μοκα,  
 [ὥς οὐδ' αὐτα πόλλαις, ἀ]λλ' ἴαν ἦχον  
 5 [μόναν ἐκ τῷ Δίος τὰν] παρθενίαν,  
 [ὑμῶς δ' οὐκ ὅδδον] ὠρρώδων<sup>2</sup> ὑπὲρ ὄν  
 [ἀπύ μοί F' ἐπέσκ]ηψ' Ἥρα βάλεσθαι.  
 [ταῦτ' ἔγω σ' ἠ]ὑφραν' ἄρ' ὠξυβόων δ'.  
 [· Ἀμμι μάν,] πάρθεν', ἀ νύξ οὐκὶ βάρν  
 10 [φαίνεται] ἔμμεν' ὥστ' οὐ μὴ σύ γ' ἀτύξη' . . .

84 A

Lib. Or. i. 402 εἰ οὖν Σαφὼ τὴν Λεσβίαν οὐδὲν ἐκώλυσεν  
 ἐβξασθαι νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω κάμοι παραπλήσιον  
 αἰτῆσαι.

e.g. . . . τοῦτο δ' ἴσθι, διπλασίαν  
 | κήναν νύκτ' ἄρασθαί μ' ἄμμι γένεσθαι.

85<sup>3</sup>

Berl. Klassikertexte P 9722. 4

e.g. . . Γογγύλα μ' [ἔφατ'· 'Οὐ τί πα τόδ' ἔγνωσ;]  
 ἦ τι σᾶμ' ἐβᾶ[άσαο ταῖς ὁπώ-]  
 5 παισι;·<sup>4</sup> 'Μάλιστά γ' [εἶπον· Ἑρ-]  
 μας γ' εἷσηλθ' ἐπ' ῥ[νοίρατός μ'· ἔγω δὲ]  
 εἶπον· 'Ὡ δέσποτ' ἐπ[παν ὁλώλαμεν']  
 οὐ μὰ γὰρ μάκαιραν [ἔγω γ']  
 οὐδεν ἄδομ' ἔπαρθ' ἄγα[ν ἔτ' ὀλβφ,]  
 10 κατθάνην δ' ἱμερός τις [ἔχει με καὶ]<sup>5</sup>  
 λωτίνοις δροσόεντας [ὄχ-]  
 θοις ἴδην Ἀχέρ[οντος—=]

# SAPPHO

84

From the same Manuscript:

. . . [And I answered you], 'I swear [to you by the Goddess that although I, like you,] had [of Zeus] but one virginity, [nevertheless] I feared [not the threshold] beyond which Hera had bidden [me cast it away.] Aye, thus I] heartened you, and cried aloud, 'That night was sweet enough [to me,] neither have you, dear maid, anything to fear.' . . .

84 A<sup>1</sup>

Libanius *Orations*: If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer.

*e.g.* . . . Nay, I tell you, I prayed that night of  
| ours might be made twice as long.

85

From the reverse of the above Manuscript:

. . . . . 'Surely,' [said] Gongyla, ['you cannot tell?'] or have your eyes seen a sign?' 'They have,' said I; 'Hermes came to me in a dream, and I said—O Master, I am altogether undone; for by the Blessed Goddess I swear to thee I care not so much any more that I am exalted unto prosperity, but a desire possesses me to die, and to behold the dewy lotus-bearing banks of Acheron. '

<sup>1</sup> perh. from the same poem

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<sup>1</sup> *E*, *e.g.*, cf. *C.R.* 1916, p. 132: separation of strophes doubtful <sup>2</sup> we should perh. read ὠπρώδην here and ὠξυβόην below <sup>3</sup> new readings due to *L* (except 4 where he sugg. σ[ ]); restorations mostly *E* <sup>4</sup> *E*: for ἐθαύσαο (ms εἶθε[ ]) cf. *O. P.* 1787. 11. 7, and for ὄψωναι = eyes cf. fr. 2. 12 ἔκοναι = ears and *Ap. Rh.* i. 445 (in *Od.* 3. 97 it = ὄψις) <sup>5</sup> Blass

# LYRA GRAECA

86<sup>1</sup> [πρὸς Ἀθιδα]

*Berl. Klassikertexte* P 9722. 5 + *Lobel Sappho* p. 80

[Ἀθι, σοὶ κᾶμ' Ἀνακτορία φίλα]<sup>2</sup>  
[πηλόροις' ἐνὶ] Σάρδε[σιν]  
[ναίει, πό]λλακι τυίδε [ν]ῶν ἔχοισα,<sup>3</sup>

ὥς ποτ' ἐζώομεν βίον, ἃς ἔχε  
5 σὲ θέα *Φικέλαν* ἀρι-  
-γνώτα, σᾶ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρέπεται γυναί-  
κεσσιν ὥς ποτ' ἀελίῳ  
δύντος ἃ βροδοδάκτυλος σελάννα

10 πὰρ τὰ περρέχοισ' ἄστρο,<sup>4</sup> φάος δ' ἐπί-  
σχει θάλασσαν ἐπ' ἀλμύραν  
ἴσως καὶ πολυανθέμοις ἀρούραις,

ἃ δ' ἐέρσα κύλα κέχυται τεθά-  
λαισι δὲ βρόδα κᾶπαλ' ἄν-  
15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ζαφοίταισ' ἀγάνας ἐπι-  
μνάσθεις' Ἀτθίδος ἱμμέρω,  
λέπταν ποι φρένα κῆρ' ἄσα βόρηται.<sup>5</sup>

κῆσί τ' ἔλθην ἄμμ' ὀξυβόη· τὰ δ' οὐ  
20 νῶν γ' ἄπυστα νύξ πολύω[ς]  
γαρύει [πε]ταλόσπο[λ' ὀ]ν τὸ μέσσον.<sup>6</sup>

<sup>1</sup> cf. *C.R.* 1916. 130    <sup>2</sup> *E*, e.g.    <sup>3</sup> πηλόροις ἐνὶ and ναίει *E*

<sup>4</sup> i.e. ἄστρο ἃ περιέχουσι    <sup>5</sup> ms κηρ', i.e. κῆρι adv., cf. *Hom.*

<sup>6</sup> κῆσι *E*: ms κηνι: πετ. *E* from phot.; cf. ll. 13-15 and *Tim. Pers.* πεταλοχίτων; voc. fem. for nom.; or πὰν ἀλόσπολ' neut. pl. 'sea-borne'? but πὰν is rather too long

## SAPPHO

### 86 [To ATTHIS]

From the same Manuscript :

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon<sup>1</sup> beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrisc and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing ; and she cries aloud for us to come thither ; and what she says we know full well, you and I, for flower-tressèd Night that hath the many ears calls it to us along all that lies between.<sup>2</sup>

<sup>1</sup> was Atthis the sun?  
*see Appendix p. 432*

<sup>2</sup> a letter to [Atthis] ; cf. 38 ;

# LYRA GRAECA

87<sup>1</sup> πρὸς Τιμάδα

Ath. 9. 410 e Σαπφὼ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν Μελῶν  
πρὸς τὴν Ἀφροδίτην·

. . . χερρόμακτρα δὲ καὶ γενύων<sup>2</sup>  
πορφύρα καταρτᾶμένα, τὰ Τίμας  
εἰς <τ> ἔπεμψ' ἀπὺ Φωκίας,<sup>3</sup>  
δῶρα τίμια· . . .

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἑκαταῖος δηλοῖ ἢ  
ὁ γεγραφὼς τὰς Περιηγήσεις ἐν τῇ Ἀσίᾳ ἐπιγραφομέναις·<sup>4</sup> 'γυναῖκες  
δ' ἐπὶ τῆς κεφαλῆς ἔχουσι χειρόμακτρα.'

88

Hesych.

. . . . Τιμαδία·

μικρὰ Τιμάς.<sup>5</sup>

89

Jul. Ep. 60 :

Ἥλθες· κεῖ ἐποίησας· ἔγω δέ σε  
μαόμαν, ὃν δ' ἔφλαξας ἔμαν φρένα  
καυομέναν πόθῳ· χαῖρ' ἄμμι, <χαῖρε>  
πόλλα καὶ Φισᾶριθμα τόσῳ χρόνῳ  
5 ἀλλάλαν ἀπελείφθημεν.<sup>6</sup> — —

<sup>1</sup> see *Proc. Class. Assoc.* 1921 <sup>2</sup> Ahr.-Wil.: mss καγγωνων  
(repeated after τίμια) <sup>3</sup> Il. 2-3 E; Τίμας cf. 144: εἰς cf.  
Il. 15. 402. Od. 6. 175: τε = σε, cf. Hoff. *Gr. Dial.* 2 13: mss  
πορφυρὰ καταυταμενᾶτατιμασεις ἔπ. Previous lines ran e. g.  
Νύκτι τᾷδε σύ μ' εἶσαο, | ὦ χρυσοστέφαν' Ἀφρόδιτ', | ὄναρ  
ἀθανάτω τέω πλέκοισα | κρᾶτος ἀμβροσίαν κόμαν, <sup>4</sup> mss -νῃ  
<sup>5</sup> E: mss τιμή: cf. Ὑρόδιος, Παλλάδιος <sup>6</sup> so E: εὖ ἐπ.  
cf. 100 ἔφλαξας = ἔφλεξας cf. Alc. 116, Theocr. 4. 35:  
τόσῳ = ὅσῳ: mss ἤλθες καὶ ἐπ. ἤλθες γὰρ δὴ καὶ ἀπὼν  
οἷς γράφεις· ἔγω δέ σε μὰ ὤμαν· ἂν δ' ἐφύλαξας ἐ. φ. καιομ.  
π. and later χαῖρε δέ καὶ αὐτὸς ἡμῖν πολλά, καθάπερ ἡ καλὴ  
Σ. φησιν, καὶ οὐκ ἰσάριθμα μόνον τῷ χρόνῳ ὃν ἀλλήλων  
ἀπελείφθημεν, ἀλλὰ γὰρ καὶ αἰ χαῖρε: metre cf. 82, 85

## SAPPHO

### 87 To TIMAS

Athenaeus *Doctors at Dinner*: And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite:

. . . and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver;<sup>1</sup>

means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled *The Guide to Asia*, in the words 'And the women wear handkerchiefs on their heads.'

### 88

Hesychius *Glossary*: Timadia:

little Timas

### 89

Julian *Letter to Iamblichus*:

You are come; it is well;<sup>2</sup> I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted.<sup>3</sup>

<sup>1</sup> prob. the description of a dream, T. having sent the kerchief for S.'s statue of Aphrodite (cf. Rouse *Gk. Votive Offerings* 404, 275, *A.P.* 6. 270, 337, 340), and this being the letter of thanks; there is a pun on *Timas* and *timia* (precious); the previous lines were perh. to this effect (cf. *fr.* 123): 'Last night thou appearedst to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' <sup>2</sup> Jul. inserts 'for come you truly have in your letter, though you are far away' <sup>3</sup> the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'

Aristid. 1. 425 [μονοῦδία ἐπὶ Σμύρνῃ]· . . . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκὸς γάνος οὐ διαφθεῖρον τὰς ὕψεις, ὥς ἔφη Σαπφώ, ἀλλ' αὖξον καὶ στέφον καὶ ἄρδον ἅμα εὐθυμίῃ· ὑακινθίνῃ μὲν ἄνθει<sup>1</sup> οὐδαμῶς ὅμοιον, ἀλλ' οἷον οὐδὲν πώποτε γῆ καὶ ἥλιος ἀνθρώποις ἔφηναν.

e. g. ζάφθερον ταῖς ὕψιας γάνος — υ<sup>2</sup>

Arist. *Rhet.* 2. 23 . . . ἡ ὥσπερ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ οὕτω κεκρίκασιν· ἀπέθνησκον γὰρ ἄν.

e. g. τὸ θναίσκειν κάκον· οἱ θεοὶ γὰρ οὕτω  
| κεκρίκαισι· θάνον κε γάρ.<sup>3</sup>

Eust. *Op.* 345. 52 τούτους σου τοὺς κατασκόπους οὐ πόρνη κατὰ τὴν ὕμνουμένην Ἰεριχουντίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπου καλῷ παρενέριψε, φιλία τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα, εἴποι ἂν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρά, καὶ κατὰ τὴν παρ' Ἡσίοδῳ Δίκην παρθένας, καὶ <ταῖς><sup>4</sup> πολλοῖς ἀνομίλητος.

e. g. . . . . ᾄ  
| πολυρέμβαστον φιλίαν μέμειξαι  
| καὶ κάλον δόκεισαν τὸ δαμόσιον.<sup>5</sup>

Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἐφυλαξάμην δὲ διαλέκτους διὰ τόδε· (51)· καί·

Ἄλλα, μὴ κάμπτε στέραν φρένα . . . .<sup>6</sup>

<sup>1</sup> from *Od.* 6. 231      <sup>2</sup> metre 82: ὕψιας cf. ἄκουαι 2. 12  
<sup>3</sup> for metre cf. 86: Greg. adds εἴπερ ἦν καλὸν τὸ ἀποθνήσκειν, but the ellipse is idiomatic      <sup>4</sup> *E*      <sup>5</sup> metre 82      <sup>6</sup> *E*:  
στέραν = στερέαν; mss ἄλλαν (see 51) μὴ καμπεστεραν φ. (τι over εσ meant to correct to κάμπτι, for wh. cf. *Alc.* 122. 10)

## SAPPHO

### 90

Aristides *Orations* [praise of Smyrna] . . . the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed 'like a hyacinth flower,' but such as earth and sun never before have shown to men.

*e. g.* . . . a glamour blinding the eyes

### 91<sup>1</sup>

Aristotle *Rhetoric* . . . . Or, as Sappho says:

Death is an ill; the Gods at least think so,  
Or else themselves had perished long ago.

### 92

Eustathius *Opuscula* [a letter]: These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

*e. g.* . . . with whom you are mingled in a vagrant  
| friendship which deems that beautiful which  
| any man may have for the asking.<sup>2</sup>

### 93

Herodian *Words without Parallel*: I made the above exception of dialects because of the following examples: (51): and this:

Foolish girl, do not try to bend a stubborn heart.

<sup>1</sup> also in Greg. on Hermog. *Rh. Gr.* 7. 1153 Walz    <sup>2</sup> prob. ref. to Charaxus and Doricha



# LYRA GRAECA

94

Demetr. *Eloc.* 142 (cf. on Sa. 149) πολλὰς δ' ἔν τις καὶ ἄλλας <τοιαύτας><sup>1</sup> ἐκφέρει χάριτας. γίνονται καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος·

. . . πτερύγων δ' ὑπακακχέει  
 λιγύραν αἰοῖδαν, ὅποτα φλόγι  
 <ὃ θέ>ος κατέτα <γάα>ν  
 ἐπι<πε>πτάμενος καταύγη . . .

ἢ ἐκ κ.τ.λ.<sup>2</sup>

95

Zenob. (*Paroem.* 1. 58)

Γέλλως παιδοφιλωτέρα·

ἐπὶ τῶν αἰώρως τελευτησάντων, ἥτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφῇ <δὲ> διαφθειρόντων αὐτά· Γελλῶ γάρ τις ἦν παρθένος· καὶ ἐπειδὴ αἰώρως ἐτελεύτησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδία καὶ τοὺς τῶν αἰώρων θανάτους αὐτῇ ἀνατίθεασιν· μέμνηται ταύτης Σαπφώ.

96

Hdn. π.μ.λ. 2. 932. 29 Lentz (after *fr.* 93, where see context) καί·

Ἄβρα, δηῦτέ <σε> πάγχη ᾶς πάλαι ἀλλόμαν,<sup>3</sup>  
 ἀντὶ τοῦ ἡλλόμην.

97

*E.M.* 822. 39 ὦϊόν· δεῖ γινώσκειν ὅτι τὸ φόν τὸ ἰ ξχει, πρῶτον μὲν ὅτι εὐρηται τὸ ἰ κατὰ διάστασιν παρὰ τῇ Σαπφοῖ·

Φαῖσι δὴ ποτα Λήδαν ὑακίνθινον  
 πεπυκάδμενον ὦϊον  
 εὐρην<sup>4</sup> . . .

<sup>1</sup> Weil    <sup>2</sup> *E*: καταύγη from καταύγημι cf. ὕρμη 2. 11: for metre of last line cf. Heph. 33: mss ὅ τι ποτ' ἂν φλόγιον καθέταν (καθέτως) ἐπιπτάμενον καταυδείη (ἢ Finekh)    <sup>3</sup> *E*: for πάγχη = πάγχυ, cf. Alc. 77 B 33 (*App.*), ἀλλόμαν = ἡλεόμην: mss ἄβρα· δεῦτε πάγχης π. ᾶ    <sup>4</sup> Neue: ποτα Neue: mss ποτέ, ποτάμόν

## SAPPHO

94<sup>1</sup>

Demetrius *on Style* : And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket :

. . . . and pours down a sweet shrill song from beneath his wings, when the Sun-god illumines the earth with his down-shed<sup>2</sup> flame outspread :

or from, etc.

95<sup>3</sup>

Zenobius *Centuries of Proverbs* :

Fonder of children than Gello ;

a saying used of those who die young, or of those who are lovers of children but spoil them ; for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

96

Herodian *Words without Parallel* : . . . . And :

Dainty one, to thee from whom I had been parted altogether [I have come back again] ;

ἀλλόμαν 'wandered' is for ἡλλόμην.<sup>4</sup>

97<sup>5</sup>

*Etymologicum Magnum* : ᾠδὴν 'egg' ; it should be understood that this word has the *i*, first because the *i* is found as a separate syllable in Sappho :

They say that once upon a time Leda found hidden an egg of hyacinthine hue. . . .

<sup>1</sup> inserted by *B* in Alc. 39 (my 161), but cf. Wil. *Herm.* '05 124 : metrical arrangement and emendation doubtful, but cf. 82 ff. <sup>2</sup> or perh. in the later sense 'perpendicular' <sup>3</sup> cf. Suid. *E.M.* 795. 9 (Γελῶ), Hesych. Γελῶ and Γελλῶ <sup>4</sup> apparently for ἡλεόμην <sup>5</sup> cf. Ath. 2. 57 d, Eust. *Od.* 1686. 49

# LYRA GRAECA

98

Ath. 1. 21 b ξμελε δ' αὐτοῖς καὶ τοῦ κοσμίως ἀναλαμβάνειν τὴν ἐσθῆτα καὶ τοὺς μὴ τοῦτο ποιοῦντας ἔσκωπτον. Πλάτων. . . . Σαπφῶ περὶ Ἀνδρομέδας σκώπτει·

. . . . . τίς δὲ  
ἀγροῖωτις ἀγροῖωτιν ἐπεμμένα  
σπόλαν <τέον> θαλῦει νόον,  
οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων;<sup>1</sup>

99

Stob. Fl. 71. 4 [ὅτι ἐν τοῖς γάμοις τὰς τῶν συναπτομένων ἡλικίας χρὴ σκοπεῖν]· Σαπφoῦς.<sup>2</sup>

. . . ἀλλ' ἔων φίλος ἄμμιν  
λέχος ἄρνῦσο νεώτερον.<sup>3</sup>  
οὐ γὰρ τλάσομ' ἔγω συνοί-  
κην νέῳ ἔσσα<sup>4</sup> γεραιτέρα.

100

Sch. Pind. O. 2. 96 [ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος | φέροι τῶν τε καὶ τῶν | καιρὸν]· ὁ νοῦς· ὁ δὲ πλοῦτος οὐ μόνος ὢν καθ' ἑαυτόν, ἀλλὰ καὶ ἀρετῇ κεκοσμημένος, καιρίως τῶν τε ἑαυτοῦ ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετὴν ἔχων τὴν φροντίδα πρὸς τὸ ἀγρεῦειν τὰ καλὰ. τούτων γὰρ τὸ ἕτερον καθ' ἑαυτὸ οὐχ ἡδύ· ὡς καὶ Καλλιμάχος (H. in Iov. 95), καὶ ἡ Σαπφώ·

<sup>1</sup> E: cf. A.P. 7. 411 ἀγροῖωτιν ὕλαν, Od. 22. 184 σάκος γέρον, Hesych. θαλύεσθαι· φλέγεσθαι, θαλυσσόμενος· φλεγόμενος: mss Ath., Eust. τίς δ' ἀγροῖωτις (-ώτατον) θέλγει νόον οὐκ κ.τ.λ., Max. τίς δὲ ἀγροῖωτιν ἐπεμμένα στολήν: Eust. paraphr. ποία γυνὴ χωριτικὴ, ἐζωσμένη ἀγροικικώτερον (-τατον?) ἐφέλκεται ἐραστήν; <sup>2</sup> so arr. Weir-Smyth: metre Catull. 61 <sup>3</sup> cf. νῶν = νόον 86 <sup>4</sup> mss ἔσσα, οὔσα, νέ' οὔσα

## SAPPHO

98<sup>1</sup>

Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so; compare Plato . . . Sappho jests about Andromeda in the words:

. . . And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles?<sup>2</sup>

99<sup>3</sup>

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned] . . . Sappho:

. . . But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

100<sup>4</sup>

Scholiast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things']: The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus . . . , and Sappho:

<sup>1</sup> cf. Eust. *Od.* 1916. 49, Philem. 61, Max. Tyr. 24 (18). 9  
<sup>2</sup> i.e. when she sits down      <sup>3</sup> cf. *Paroem.* 2. 277      <sup>4</sup> cf. Plut. *Nobil.* 5, Sch. Pind. *P.* 5. 1: Plut. has 'high-birth' instead of 'wealth,' perh. rightly (S. was well-born, see p. 143)

## LYRA GRAECA

. . . ὁ πλοῦτος <δ'> ἄνευ ἀρέτας  
οὐκ ἀσίνης πάροικος.<sup>1</sup>  
ἀ δ' ἐξ ἀμφοτέρων κράσις<sup>2</sup>  
δαιμονίαν ἄκραν ἔχει.<sup>3</sup>

τοῦτο προσεῖναι τῷ Θήρωνι μαρτυρεῖ.

### 101 εἰς τὰς Χάριτας καὶ τὰς Μούσας

Heph. 56 [π. χοριαμβικοῦ]: τὰ δὲ (περαιούται) εἰς τὸν ἀμφίβραχυν ἢ βακχεῖον· οἷον δίμετρα μὲν . . ., τρίμετρα δὲ . . ., τετράμετρα δὲ, ἃ καὶ συνεχέστερά ἐστιν, οἷα ταυτὶ τὰ Σαπφούς·

Δεῦτέ νῦν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι.

### 102

At. Fort. 359 *De Metris Hor.* (6. 301 Koil) ad Hor. *Od.* i. 8 :  
Apud Anacreontem (est metrum choriambicum dimetrum catalecticum); . . ., Sappho;

. . . . . πάρθενον ἀδύφωνον

### 103

Heph. 64 [π. ἀντισπαστικοῦ]: τῶν δὲ τετραμέτρων τὸ μὲν καταληκτικὸν καθαρὸν ἐστὶ τὸ τοιοῦτον·

κατθναίσκει, Κυθέρῃ, ἄβρος Ἀδωνις· τί κε θεῖμεν;  
καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας.<sup>4</sup>

### 104

Paus. 9. 29. 8 Πάμφως δὲ ὅς ᾽Αθηναίοις τῶν ὕμνων ἐποίησε τοὺς ἀρχαιοτάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Λίνφ τοῦ πένθους Οἰτολίνου ἐκάλεσεν αὐτόν· Σαπφῶ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ τῶν ἐπῶν τῶν Πάμφω μαθούσα, Ἀδωνιν δμοῦ καὶ Οἰτολίνον ᾔσσε.

<sup>1</sup> cf. 89. 1 : mss Sch. *O.* πλοῦτος, *P.* ὁ πλ., Plut. *εὐγένεια* : mss Sch. *O.* also ἀγαθὸς σύνοικ. <sup>2</sup> *E*, cf. Hesych. *κράσις* : mss *κρῆσις* <sup>3</sup> *E*, cf. Hesych. *δαιμονίαν ἄκραν*· *μακαρίαν* *θειοτάτην* (so read) : mss *εὐδαιμονίας ἔχει τὸ ἄκραν* (Plut. *om.* *τό*)  
<sup>4</sup> *κατερείκε*. Pauw : mss *-ερύκε*.

## SAPPHO

Wealth without worth is no harmless housemate;  
but the blending of the two is the top of fortune.

This Pindar declares to be the lot of Theron.

### 101<sup>1</sup> TO THE GRACES AND THE MUSES

Hephaestion *Handbook of Metre* [on the choriambic]: Some on the other hand end with an amphibrach or a bacchius, for example the dimeter . . . . , the trimeter . . . . , and the tetrameter—which is used in longer sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressèd Muses.

### 102

Atilius Fortunatianus *On the Metres of Horace* [Horace's *Lydia, sic per omnes*]: In Anacreon we find it (the choriambic dimeter catalectic): . . . . , and in Sappho:

. a sweet-voicèd maiden

### 103<sup>2</sup>

Hephaestion *Ibid*: Of the (antispastic) tetrameter the pure catalectic is like this:

The delicate Adonis is dying, Cytherea; what can  
we do?

Beat your breasts, maidens, and rend your garments.

### 104

Pausanias *Description of Greece*: Pamphōs, who composed the oldest Athenian hymns, called Linus 'Oetolinus' or 'Linus Dead' at the climax of the mourning for him. And Sappho of Lesbos, having learnt the name of 'Linus Dead' from the lines of Pamphos, sang of 'Adonis' and 'Linus Dead' both together.

<sup>1</sup> cf. At. Fort. 259 who read *νῦν*      <sup>2</sup> ascription based on Paus. 9. 29. 8 (see below); one of the chorus seems to have played the Goddess

# LYRA GRAECA

105

Poll. 7. 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίνων]. ἐν δὲ τῷ πέμπτῳ τῶν Σαπφούς Μελῶν ἔστιν εὐρεῖν·

ἀμφὶ δ' ἄβροις λασίοις· εὖ F' ἐπύκασσε . . .<sup>1</sup>  
καὶ φασὶν εἶναι ταῦτα σινδόνια ἐπεστραμμένα.

106

Diogen. (Paroem. 1. 279):

Μήτ' ἔμοι μέλι μήτε μελίσσαις·<sup>2</sup>  
ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῦλον μετὰ ἀγαθῶν.

107

Clearoh. ap. Ath. 12. 554b [διὰ τί μετὰ χειρᾶς ἄνθη . . . φέρομεν;]· . . . ἢ πάντες οἱ ἐρῶντες οἶον ἐκτρυφῶντες ὑπὸ τοῦ πάθους καὶ ὠριαινόμενοι τοῖς ὠραίοις ἀβρύνονται. φυσικὸν γὰρ δὴ τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ὠραίους ἀνθολογεῖν. ὅθεν αἱ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ Σαπφῶ φησιν ἰδεῖν ἄνθε' ἀμέργουσιν παῖδ' ἔγαν ἀπαλάν.

e. g. Εὐιδόν ποτ' ἄνθε' ἀμέρ-  
| γοισαν παῖδ' ἄγαν ἀπάλαν ἔγω.

108 πρὸς τὴν θυγατέρα

Max. Tyr. 18. 9 [τίς ἡ Σωκράτους ἐρωτική;]· ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε<sup>3</sup> ἀπέθνησκεν, ἡ δὲ Σαπφῶ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ  
θρήνον θέμεν· οὐκ ἄμμι πρέποι τάδε.<sup>4</sup>

<sup>1</sup> B: mss λασίοις εὖ ἐπύκασε      <sup>2</sup> mss Diog. μηδὲ μ. μηδὲ  
μελίσσα (or -σας), others add ἔμοι      <sup>3</sup> ms ὅτι      <sup>4</sup> μοισοπόλῳ  
Neue: mss μουσοπόλων; θέμεν E, cf. Od. 9. 235: mss εἶναι  
(correction of θέμις from above)

## SAPPHO

### 105

Pollux *Vocabulary* [on clothes of Amorgine and other linen]: In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric; <sup>1</sup>  
and they say that this means pieces of close-woven <sup>2</sup> linen.

### 106

Diogenian *Centurics of Proverbs*:

I will have neither honey nor bees; <sup>3</sup>  
proverbial of those who will not take the sour with the sweet.

### 107

Clearchus in Athenaeus *Doctors at Dinner* [why we carry flowers in our hands]: . . . . Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

e. g. I saw one day a-gathering flowers  
| The daintiest little maid.

### 108 TO HER DAUGHTER

Maximus of Tyre *Dissertations* [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter:

No house that serves the Muse hath room, I wis,  
For grief; and so it ill beseemeth this.

<sup>1</sup> or him      <sup>2</sup> or twisted?      <sup>3</sup> i. e. if I can't have the honey without a sting, I won't have either: cf. *Paroem.* 2. 527, Tryph. *Rhet. Gr.* 8. 760 (Walz), who ascribes it to Sappho



Paus. 8. 18. 5 [π. Στυγός]: κεράτινα δὲ καὶ ὀστέινα, σίδηρός τε καὶ χαλκός, ἔτι δὲ μόλιβδος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἤλεκτρον ὑπὸ τούτου σήπεται τοῦ ὕδατος· τὸ δὲ αὐτὸ μετάλλοις<sup>1</sup> τοῖς πᾶσι καὶ ὁ χρυσὸς πέπονθε· καίτοι γε καθαρεύειν γε τὸν χρυσὸν τοῦ ἰοῦ,<sup>2</sup> ἥ τε ποιήτρια μάρτυς ἐστὶν ἡ Λεσβιά καὶ αὐτὸς ὁ χρυσὸς ἐπιδείκνυσιν. ἔδωκε δ' ἄρα ὁ θεὸς τοῖς μάλιστα ἀπερριμμένοις κρατεῖν τῶν ὑπερηρκότων τῇ δόξῃ.

e. g. κόθαρος γὰρ ὁ χρῦσος ἴω.<sup>3</sup>

Sch. Pind. P. 4. 410 [ἄφθιτον στρωμάν]: ἄφθιτον δὲ αὐτὸ εἶπε καθὼ χρυσοῦν ἴν· ὁ δὲ χρυσὸς ἄφθαρτος· καὶ ἡ Σαπφὼ ὅτι· Διὸς παῖς ὁ χρυσός, κείνον οὐ σῆς οὐδὲ κίς δάπτει, βροτέαν † φρένα κράτιστον φρενῶν. †

e. g. Διὸς γὰρ πᾶϊς ἐστ' ὁ χρῦσος·

κῆνον οὐ σέες οὐδὲ κῖς  
δαρδάπτοισ'· ὁ δὲ δάμναται  
καὶ φρένων βροτέαν κράτιστον.<sup>4</sup>

Heph. 70 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]: ἐνλοτε δὲ ἐναλλάξ τὰς ἰωνικὰς ταῖς τροχαϊκαῖς παραλαμβάνουσιν, ἀντὶ μὲν τῶν ἰωνικῶν ἔσθ' ὅτε τὰς δευτέρας παιωνικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἐξασήμων τροχαϊκῶν ἔσθ' ὅτε τὰς ἐπτασήμους τροχαϊκάς, οἶον·

<sup>1</sup> mss ἐν μ. <sup>2</sup> E: mss ὑπὸ (ἀπὸ) τ. ἰοῦ <sup>3</sup> metre cf. Heph. 33 <sup>4</sup> E, cf. Sch. Hes. below: κῖς=κῖες cf. πολῖς Hfm. 541: φρένα incorp. correction of φρένων, βροτέαν being thought accus.: mss δάπτει due to κῖς being thought sing.: metre cf. 109: some edd. supposing Sappho-citation lost and comparing Sch. Hes. Op. 428 (τοῦτο καὶ Πίνδαρον οὕτω καλεῖν περι 260

# SAPPHO

109

Pausanias *Description of Greece* [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water; and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

*e. g.* For gold is pure of rust.

110

Scholiast on Pindar ['that immortal coverlet,' *i. e.* the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible; compare Sappho:

*e. g.* Gold is a child of Zeus; no moth nor worm  
| devours it, and it overcomes the strongest of  
| mortal hearts. <sup>1</sup>

## Book VI

111 <sup>2</sup>

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paeon for an ionic, and in some employing seven-*'time'* trochaics instead of six-*'time'*, as:

<sup>1</sup> the Scholiast on Hesiod ascribes this to Pindar <sup>2</sup> *cf.*  
*Paroem. Gr.* 2. 363 (Σαφούς)

---

τοῦ χρυσοῦ λέγοντα· κείνον σῆς οὐκ ἐὶς δάμναται, ὥς ἄσηπτον  
ἐὶς δάπτει, βροτέαν) ascribe Διὸς κ.τ.λ. to Pind. (*fr.* 222 Bgk.),  
perh. rightly

## LYRA GRAECA

Δέδυκε μὲν ἂ σέλαννα  
καὶ Πληϊάδες, μέσαι δὲ  
νύκτες, παρὰ δ' ἔρχετ' ὥρα,  
ἔγω δὲ μόνα κατεύδω.

### 112

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· καὶ τρίμετρα βραχυ-  
κατάληκτα τὰ καλούμενα Πραξιλλεῖα, ἃ τὴν μὲν πρώτην ἔχει  
ἰωνικὴν, τὴν δὲ δευτέραν τροχαϊκὴν, οἷά ἐστι τὰ τοιαῦτα Σαπφούς·

πλήρης μὲν ἐφαίνεται ἂ σέλαννα,  
αἱ δ' ὥς περὶ βῶμον ἐστάθησαν . . .

### 113 A and B

Ox. Pap. 220. 9 [π. Ἀνακρεοντείου]· ἐπομέ]νως δὲ καὶ παρα-  
πλησίως καὶ τοῦ Πραξιλλείου στίχου τεμὼν τις δύο τὰς πρώτας  
συλλαβὰς ποιήσει τὸ Ἀνακρεόντειον· καθόλου δὲ κατὰ τούτου  
πάσας ἀφελὼν τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν βραχεῖαν  
ἀποτελέσει τὸ μέτρον ὁμοίως· σκόπει γοῦν τάδε καταλελοιπότα  
τὰς πρώτας συλλαβὰς· μεν εφαινεθ α σελανα (112)· ονιαν τε και  
υγειαν· σα φυγοιμι παιδες ηβα.

[Μακραι]ονίαν τε κὺγίειαν<sup>1</sup>

[Τὰ βρύσ]σα φύγοιμι, παῖδες· ἦβα<sup>1</sup>

### 114

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· τὰ δὲ τρίμετρα ἀκατά-  
ληκτα διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἰωνικῶν καὶ  
τροχαϊκῆς ἐποίησαν, οἷον

<sup>1</sup> E: all three are prob. first lines; no likely first line with  
ονίαν; of εὐδαιμονίαν the μ would have been preserved (L);  
for δ cf. Soph. Aj. 194 where μακραιωνι is unmetrical, πάονα  
Sa. 66 fin., and Hesych. παντόνια (= παντώνια)· παντοδοπά; for  
βρύσσα cf. Theocr. 29. 28 (adj.), E.M. 214. 32 βρύτιδες

## SAPPHO

The Moon is gone  
And the Pleiads set,  
Midnight is nigh;  
Time passes on,  
And passes; yet  
Alone I lie.<sup>1</sup>

### 112

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]: And there are brachycatalectic trimeters, namely what are called Praxilleans, which have the first meter ionic and the second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their stand about the altar . . .<sup>2</sup>

### 113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic metre]: Similarly with the Praxillean, if you cut off its first two syllables you will make the Anacreontic; or putting it generally as in the preceding case (of the Phalaecian), you will make it in like manner if you remove all the first foot<sup>3</sup> except one short. Consider the following lines when docked of their first syllables (—*fr. 112 then*—):

Both [long life] and health . . .

I pray I may escape [wrinkles], my children;  
youth . . .

### 114

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]: The Aeolic poets made acatalectic trimeters in two ways, first, of two ionics and a trochaic, as:

<sup>1</sup> Heph. arranges as 2 lines      <sup>2</sup> S. wrote much in this metre; cf. *fr. 113* and *Trich. 7* (Heph. 392 Cons.)      <sup>3</sup> presumably — —

## LYRA GRAECA

Κρήσσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν  
ὥρχηντ' ἀπάλοις' ἀμφ' ἐρόεντα βῶμον,  
πόας τέρεν ἄνθος μάλακον μάτεισαι.<sup>1</sup>

### 115 πρὸς Μνησιδίκην

Heph. 69 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]· καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν· ἡ γὰρ τρισὶν ἰωνικαῖς μίαν τροχαϊκὴν τὴν τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, ὅτι Σαπφῶ πολλὰ αὐτῇ ἐχρήσατο—οἶον·

Εὐμορφοτέρα Μνασιδίκη τὰς ἀπάλας Γυρίνως

### 116 εἰς Εἰρήνην

Ibid.

Ἀσαροτέρας οὐδαμὰ ποι Εἰρήνην σέθεν τύχοισα . . .<sup>2</sup>

### 117 πρὸς Μνησιδίκην

Ath. 15. 674 d [π. στεφάνων]· Αἰσχύλος δὲ . . . σαφῶς φησιν ὅτι ἐπὶ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ, ἀντίποινα τοῦ ἐκείνου δεσμοῦ . . . Σαπφῶ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι ἡμᾶς, λέγουσα τὰδε·

σὺ δὲ στεφάνοις, ὦ Δίκη, πέρθεσσ' ἐράταις  
φόβαισιν

ὕρπακας ἀνήτω συναέρραις' ἀπάλαισι χέρσιν.<sup>3</sup>

<sup>1</sup> cf. Alc. 76. 2, Hesych. (after *μανῶν*) *ματεῖ· πατεῖ*, Theocr. 29. 15 <sup>2</sup> οὐδ. π. Εἰ. : so Hfm. -E : or *πα ὦ Εἰρ.* ? Choer. *ad loc.*

paraphr. *βλαβερωτέρας οὐδαμῶς πού ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσα* (or -αν) and vouchers for *εἰρηνᾶ* : miss Ch. -*ἀπα εἰρήνα, ἀπώρανα*, Heph. *ἀ. πῶρανα, -απ' ὥρανα* : Blf. -*ἀ* *πω, ῥαννα* (name) : *τύχοισα* : mss also -*σαν* <sup>3</sup> *συναέρρ.* Hunt : mss *συνεέρρ.* : *πέρθεσσ(ο) E* : mss *παρθεσθ'*, O.P. 1787. 33 [*ερθεσ*]

## SAPPHO

Thus of old did the dainty feet of Cretan maidens  
dance pat to the music beside some lovely altar,  
pressing the soft smooth bloom of the grass.<sup>1</sup>

### 115<sup>2</sup> TO MNESIDICĒ

Hephaestion *Handbook of Metre* [the *Ionicum a maiore*]:  
Moreover they composed acatalectic tetrameters of various  
kinds; for either they added a single final trochaic to three  
ionics—and this is called Aeolic because Sappho often used  
it—as:

Mnasidica, of fairer form than the dainty  
Gyrinno

### 116<sup>3</sup> TO PEACE

The Same: And this:

Having never, methinks, found thee more irk-  
some, O Peace<sup>4</sup> . . .

### 117<sup>5</sup> TO MNESIDICĒ

Athenaeus *Doctors at Dinner* [on garlands]: Aeschylus . . .  
says clearly that our object in putting wreaths on our heads  
is to do honour to Prometheus by a sort of requital of his  
bonds. . . . But Sappho gives a simpler reason, saying:

. . . But do you, Dica, let your dainty fingers  
twine a wreath of anise-sprays and bind your lovely  
locks; for it may well be that the blessed Graces,

<sup>1</sup> l. 3 placed here by Santenius from Heph. 70      <sup>2</sup> cf.  
Longin. *Prol.* Heph. 3, *Thes. Corn.* Ald. 268 b, *E.M.* 243 51,  
Max. Tyr. 24 (18). 9      <sup>3</sup> cf. *Dikaionmata* (Halle Pap.) 182

<sup>4</sup> perh. a name cf. Clem. Al. 4. 19. 122, but reading doubtful  
without sequel      <sup>5</sup> cf. Sch. Theocr. 7. 63, Poll. 6. 107, L 39

## LYRA GRAECA

εὐάνθεα γὰρ <παρ>πέλεται καὶ Χάριτας  
 μάκαιρα<ς>  
 μᾶλλον προτόρην.<sup>1</sup> ἀστεφανώτοισι δ' ἀπυστρέ-  
 φονται.

ὡς <τὸ> εὐανθέστερον γὰρ καὶ κεχαρισμένον μᾶλλον <ὄν> τοῖς  
 θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύοντας.

### 118<sup>a</sup>

Ath. 15. 687 a ὑμεῖς δὲ οἴεσθε τὴν ἀβρότητα χωρὶς ἀρετῆς  
 ἔχειν τι τερπνόν<sup>2</sup>; καίτοι Σαπφώ, γυνὴ μὲν πρὸς ἀλήθειαν οὔσα  
 καὶ ποιητρία, ὅμως ᾗδέσθη τὸ καλὸν τῆς ἀβρότητος ἀφελεῖν,  
 λέγουσα ὧδε·

ἔγω δὲ φίλημ' ἀβροσύναν, [κέκλυτε] τοῦτο,  
 καί μοι

τὸ λάμπρον ἔρος τῶελίω καὶ τὸ κάλον λέλογχε·

φανερὸν ποιούσα πᾶσιν ὡς ἡ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ  
 καλὸν εἶχεν αὐτῇ· ταῦτα δὲ ἐστὶν οἰκεία τῆς ἀρετῆς.

### 119 πρὸς Ἀλκαῖον

Arist. *Rhet.* 1. 9 τὰ γὰρ αἰσχυρὰ αἰσχύνονται καὶ λέγοντες  
 καὶ ποιῶντες καὶ μέλλοντες, ὥσπερ καὶ Σαπφώ πεποίηκεν εἰπόντος  
 τοῦ Ἀλκαίου· 'θέλω τι Φείπην ἀλλά με κωλύει αἶδως.'<sup>3</sup>

αἰ δ' ἦχες ἔσλων ἵμμερον ἢ κάλων  
 καὶ μὴ τι Φείπην γλῶσσ' ἐκύκα κάκον,  
 αἶδως κεν οὐκί σ' ἦχεν ὄππατ',<sup>4</sup>  
 ἀλλ' ἔλεγες περὶ τῷ δικαίως.<sup>5</sup>

<sup>1</sup> E (or keep μάκ. as voc.): παρπ. = πάρεστι of. Soph. *Ant.*  
 478: mss εὐάνθεα γ. πέλεται κ. Χάριτες μάκαιρα: Fick εὐάνθεα  
 γ. κ. Μέλεται ('Muses') κ. Χάριτες, μάκαιρα: προτόρην Seid. =  
 προσορᾶν of. προτί Alc. 156: mss προτέρην: Fick προσόρηντ'  
<sup>2</sup> E, see context: mss τυφερόν from above <sup>3</sup> Alc. fr. 124

<sup>4</sup> E: mss α. κ. σε οὐκ εἶχεν <sup>5</sup> B = φ ἐδικαίους: mss τῷ  
 (ῶ, φ) δικαίω \* see *Appendix*, p. 434.

## SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from all that goes ungarlanded;

for she urges the makers of the sacrifice to wreath their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

### 118

*Athenaeus Doctors at Dinner*: Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says:

. . . But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight;<sup>1</sup>

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

### 119<sup>2</sup> To ALCAEUS

*Aristotle Rhetoric*: For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho's answer when Alcaeus said, 'I fain would tell you something, but shame restrains me:'

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright.

<sup>1</sup> *pace* Athenaeus, S. probably means physical brightness and beauty; without them life would not be worth living  
<sup>2</sup> cf. Cram. *A P.* 1. 266, 25 (takes this and Alc. 124 as from an amoebœic poem of S.)



# LYRA GRAECA

120

Ath. 13. 564 d [π. ὄμματα τὰ τῶν ἐρωμένων]: καὶ ἡ Σαπφὼ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφήν καὶ καλὸν εἶναι νομιζόμενον φησιν·

ὄσταθι κᾶντα <θᾶ με φίλαν> φίλος<sup>1</sup>  
καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν.

121

Max. Tyr. 24 (18). 9 καὶ ὅτι περ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδᾳ· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκείνα τὰ Σωκράτους. 'Τὸν Ἴωνα χαίρειν' φησὶν ὁ Σωκράτης·

. . . . . πόλλα μοι τὰν  
πολλυανύκτιδα παῖδα χαίρην.<sup>2</sup>

Σαπφὼ λέγει.

122

Heph. 72 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: καὶ ὅλα μὲν οὖν ἔσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκμᾶνι . . ., Σαπφοῖ δέ·

Τί με Πανδίωνις ὄρραννα χελίδω . . .<sup>3</sup>;

<sup>1</sup> ὄσταθι = ἀνάστηθι *E*, cf. Hesych. ὕστασαν: mss στᾶθι: suppl. *E*, cf. 66. 10 and Ath. 460 d for loss of words in Ath.'s quotations <sup>2</sup> πολλυ. *E* (λλ Hfm.): mss πολυανάκτιδα:

the word-order shows it is an epithet: add. Πολ., Πωλ.  
<sup>3</sup> *E*: = οὐρανία cf. Hesych. (so read) ὠράνα χελιδω <οὐρανία χελίδων | ὠροφος> ὀροφή (i. e. ἡ ὀρ.) and κόννα· σποδός (i. e. κόνια): mss ὠράνα χελίδων: next line *E* e. g. ὀνίαι (vb.) νέαν πάλιν ὠραν ἐπάγοισα;

# SAPPHO

120

Athenaeus *Doctors at Dinner* [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks:

Stand up, look me in the face as friend to friend,  
and unveil the charm that is in your eyes.

121

Maximus of Tyre *Dissertations*: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says 'A very good day to Master Ion,'<sup>1</sup> and Sappho [in similar circumstances] begins:

A very good day to a daughter of very many  
kings.

122

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: And indeed whole poems have been written in ionics, for instance Alcman's . . . , and Sappho's:

Why does the heavenly swallow, daughter of  
Pandion [vex] me . . . ?<sup>2</sup>

<sup>1</sup> Plat. *Ion* 530 a: the syntax suggests formality. <sup>2</sup> l. 2 ran perh. thus: 'by bringing in the new season?' S. wrote much in this metre, cf. Trich. 8 (Heph. 395 Cons.)

# LYRA GRAECA

123

Heph. 74 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: τῶν δε τριμέτρων τὸ μὲν ἀκατάληκτον·

Διελεξάμαν ὄναρ Κυπρογενήα.<sup>1</sup>

παρὰ τῇ Σαπφοῖ . . .

124

Apoll. Pron. 66. 3 ἐμέθεν· πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·

. . . . . ἔμεθεν δ' ἔχεισθα λάθαν.

125, 126

Heph. 87 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: ἀνακλωμένου δὲ ὕψος αὐτοῦ, προταχθεῖσα ἱαμβικὴ ἐξάσημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοῖ·

Ἐχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν . . .

Ψάπφοι, τί τὰν πολύολβον Ἀφροδίταν  
[ἀτίμασας; . . . . .]<sup>2</sup>

Z'

127

Ibid. 89 [π. ἀσυναρτήτων]: δύναται δὲ καὶ εἰς τρίπουν ἀναπαι-  
στικὸν<sup>3</sup> διαιρεῖσθαι, εἰ ἀπὸ σπονδείου ἔρχοιτο, οἷον τὸ Σαπφοῦς·

αὐτὰ δὲ σύ, Καλλιόπα × — — — ×,

τοῦ προσοδιακοῦ ἔν καὶ τοῦτο εἶδος.

<sup>1</sup> E: mss ζαελ., προσελ., the former a metrical emendation of a hyper-aeolising ζαλ. (ζά and διὰ were both Aeol.): Ahr. ζὰ δ' ἐλ. (but δέ is out of place in an obvious first line)

<sup>2</sup> E, c. g. <sup>3</sup> Hense: mss τρίτον ἀνάπαιστον

## SAPPHO

### 123<sup>1</sup>

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born ;  
in Sappho.

### 124

Apollonius *Pronouns*: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

. . . and forgettest me.

### 125, 126

Hephaestion *Handbook of Metre*: But when the ionic is 'broken' or 'impure,'<sup>2</sup> an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain ;  
and :

Why, Sappho, [do you disdain] Aphrodite of the  
many blessings?

## BOOK VII

### 127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope . . . ,  
this, too, being a form of the prosodiac.

<sup>1</sup> cf. Sch. Heph.

<sup>2</sup> e. g. πολύολβον below

# LYRA GRAECA

128

*El. Mag.* 250. 10 δαύω· τὸ κοιμῶμαι· Σαπφώ·

Δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν ~ — ~<sup>1</sup>

λέγει δὲ Ἡρωδιανός, ὅτι ἅπαξ κεῖται ἡ λέξις παρὰ Σαπφοῖ.

129 εἰς τὰς Μούσας

*Heph.* 106 [π. ἀσυναρτήτων]· καὶ τὸ ἐξ ἰθυφαλλικῶν δύο ἡ Σαπφῶ πεποίηκε·

Δεῦρο δηῦτε, Μοῖσαι, χρύσιον λίποισαι  
[δῶμα]<sup>2</sup> . . . . .

130 πρὸς Κλῆϊν

*Ibid.* 98 ἄλλο ἀσυναρτήτων ὁμοίως κατὰ τὴν πρώτην ἀντι-  
πάθειαν, ἐκ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ ἱαμβικοῦ ἐφθημι-  
μεροῦς, ὅπερ ἔαν παραλλάξῃ τὴν τομὴν, γίγνεται τροχαϊκὸν  
προκαταληκτικόν·

Ἔστι μοι κάλα πάϊς χρυσίοισιν ἀνθέμοισιν  
ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα,<sup>3</sup>  
ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν  
[Λέσβον ἀγρέην κε]<sup>4</sup> . . . . .

τούτων δὲ τὸ μὲν δεύτερον δηλὸν ἐστὶν ἀπὸ τῆς τομῆς ὅτι οὕτως  
συγκεῖται ὡς προεῖρηται, ἐκ τοῦ τροχαϊκοῦ διμέτρου ἀκαταλήκτου  
καὶ τοῦ ἐφθημιμεροῦς ἱαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς  
ἔχειν τὴν τομὴν, ἐγένετο προκαταληκτικόν, ἐκ τροχαϊκοῦ ἐφθημι-  
μεροῦς, 'ἔστι μοι κάλα πάϊς,' καὶ διμέτρου ἀκαταλήκτου τοῦ  
'χρυσίοισιν ἀνθέμοισιν·' τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, 'ἀντὶ  
τᾶς ἔγω οὐδὲ Λυδίαν,' καὶ βραχυκαταλήκτου, 'πάσαν οὐδ' ἐράνναν.'

<sup>1</sup> δαύοις(α)? *B*    <sup>2</sup> *E*, *e. g.*    <sup>3</sup> *mss* Κλεῖς, but *H.* apparently  
read Κλέεσις or Κλέεις: prob. abbrev. for some compound of  
κλέος with alternative form Κλεῖς or Κλεῖς (so 82)    <sup>4</sup> Λέσ.  
*B*, cf. *Mosch.* 3. 89: ἀγ. *E e. g.*, opt. of ἀγρημι, cf. *Eur. H. F.*  
643

## SAPPHO

128

*Etymologicum Magnum*: δαύω 'I sleep'; Sappho:

May you sleep in the bosom of a tender comrade . . .

And Herodian says that the word occurs once in Sappho.

### 129 TO THE MUSES

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the line which is composed of two ithyphallics is used by Sappho:

O come hither, ye Muses, from your golden [house] . . .

### 130<sup>1</sup> TO CLEÏS

The Same: Another kind of 'unconnectable' line which similarly involves the first 'antipathy,' is formed from a trochaic dimeter acatalectic and an iambic of three feet and a half which by a shifting of the caesura becomes a trochaic procatalectic:

I have a pretty little daughter who looks like a golden flower, my darling Cleïs, for whom I would not take all Lydia, nay nor lovely [Lesbos].

Of these lines, the second is shown by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic of three feet and a half; the first, having the caesura a syllable earlier, becomes procatalectic, composed of a trochaic of three feet and a half, 'ἔστι μοι κάλα παῖς,' and a dimeter acatalectic, 'χρυσίοισιν ἀνθέμοισιν'; while the third consists of a hypercatalectic trochaic, 'ἀντὶ τᾶς ἔγω οὐδὲ Λυδίας,' and a brachycatalectic, 'πάναν οὐδ' ἑρπύναν.'

<sup>1</sup> cf. Sch. Heph: the ancient metrists made Κλ. υ - υ, reading 8 stresses with 'rests' after παῖς, μόρφαν, and Λυδίας; edd. who suppose them wrong read 7 stresses and no rests, taking χρ. as 3 syll., Κλεῦις and Λύδ. as 2

# LYRA GRAECA

131

Sch. Ar. *Plut.* 729 ἡμιτύβιον· ἀντὶ τοῦ σουδάριον, ῥάκος  
ἡμιτριβὲς λινοῦν τι οἷον ἐκμαγεῖον, καὶ Σαπφώ·

αἰμιτύβιον στέλασσον.<sup>1</sup>

ἢ δίκροσσον φακίολιον.

132

*E. M.* 759. 35 οἱ μέντοι Αἰολεῖς φασὶ

Τίοισιν ὀφθάλμοισιν . . . ;

ὥς παρὰ Σαπφοῦ.

133

Dem. *Eloc.* 164 τὸ μὲν γὰρ εὖχαρι μετὰ κόσμῳ ἐκφέρεται καὶ  
δι' ὀνομάτων καλῶν ἃ μάλιστα ποιεῖ τὰς χάριτας, οἷον τό·

Ποικίλλεται μὲν γαῖα πολυστέφανος.

134

Arist. *Eth. Nic.* 1149 b 15 ἡ δ' ἐπιθυμία, καθάπερ τὴν  
Ἀφροδίτην φασί·

δολοπλόκας γὰρ Κυπρογένεος πρόπολον.<sup>2</sup>

<sup>1</sup> Hemst.-E (cf. 17): mss σταλάσσων <sup>2</sup> δολοπλόκας: cf.  
1. 2: Κυπρογένεος πρόπολον B from Hesych. Κ. π.· προαγωγόν:  
mss Κυπρογενοῦς without πρόπολον

## SAPPHO

### 131

Scholiast on Aristophanes *ἡμιτύβιον*: equivalent to *sudarium*, a half-worn linen cloth like a dishcloth, compare Sappho:

. . . a dripping clout;

or a two-fringed bandage.

### 132

*Etymologicum Magnum*: The Aeolic writers, however, (using *τίσις* for *τίσι*) say:

With what eyes . . . ?<sup>1</sup>

as it is in Sappho.

### 133

Demetrius *On Style*: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare:

The many-garlanded earth puts on her broidery.

### 134

Aristotle *Nicomachean Ethics*: But desire is cunning, as they say of Aphrodite:

for the servant of the wile-weaving Cyprus-born . . .<sup>2</sup>

<sup>1</sup> *e. g.* 'with what eyes will you look at me?' *i. e.* 'how will you be able to look me in the face?' <sup>2</sup> Persuasion; cf. *fr.* 33: this and the previous frag. prob. from the same poem are claimed for S. by Wil.



# LYRA GRAECA

135

Heph. 65 [π. ἀντισπαστικοῦ]: ἔστι δὲ πυκνὸν καὶ τὸ τὴν δευτέραν μόνην ἀντισπαστικὴν ἔχον (τετράμετρον), ᾧ μέτρῳ ἔγραψαν ἄσματα· καὶ Σαπφῶ<sup>1</sup> ἐπὶ τέλους τοῦ ἐβδόμου·

Γλύκη μαῖτερ, οὐ τοι δύναμαι κρέκην τὸν ἴστον  
πόθῳ δάμεισα παῖδος βραδίνῳ δι' Ἀφροδίταν.<sup>2</sup>

H'

136

Mar. Plot. *de Metr.* (6. 517 Keil): Hymenaeicum dimetrum dactylicum Sapphicum monoschematistum est; semper enim duobus dactylis constat:

τεσσαραμήνιον<sup>3</sup>  
ὦ τὸν Ἀδώνιον.<sup>4</sup>

137

Plut. *de Coh. Ira* 7 καὶ παρὰ πότον μὲν ὁ σιωπῶν ἐπαχθῆς τοῖς συνοῦσι καὶ φορτικός, ἐν ὀργῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφῶ παραινεῖ·

σκιδναμένας ἐν στήθεσιν ὄργας  
γλώσσαν μαψυλάκαν πεφύλαχθε.<sup>5</sup>

138

Sch. Soph. *El.* 149 (= Suid. ἀηδών): τὸ δὲ Διὸς ἄγγελος (ἡ ἀηδών) ὅτι τὸ ἔαρ σημαίνει, καὶ Σαπφῶ·

ἦρος ἄγγελος ἱμμερόφωνος ἀήδω<sup>6</sup>

<sup>1</sup> E: mss ἔγραψεν ἄσματα καὶ Σ. τέλους τ. B: mss τῆς τοῦ, τε του, τοῦ, τῆς <sup>2</sup> βραδίνῳ B, cf. Theocr. 10. 24: mss -αν <sup>3</sup> reading doubtful, but context shows lines belong together: E, cf. τεσσαράβοις: mss indicate τεσσαρμηνηῶν 'four times wedded' or 'to whom we cry Hymenaeus four times' but?: mss νεσσερμηνηιον, νεσσερνιαηνιον <sup>4</sup> cf. Bek. An. 346 <sup>5</sup> Volg. -B, cf. Pind. N. 7. 105: mss πεφυλάχθαι (Plut.'s adaptation) γ. μαψυλάκταν <sup>6</sup> E (or voc. as Sapphic?): mss -δών, cf. Sch. Soph. Ai. 628, Küster on Suid.

## SAPPHO

### 135<sup>1</sup>

Hephaestion *Handbook of Metre* [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o'erwhelmed through Aphrodite with love of a slender youth.

### Book VIII<sup>2</sup>

#### 136

Marius Plotius *Metre*: The hymenaic dactylic dimeter of Sappho is monoschematist (*i. e.* all lines scan alike); for it always consists of two dactyls:

Woe for him of the four months' sojourn, woe for Adonis!<sup>3</sup>

#### 137

Plutarch on *Restraining Anger*: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

#### 138

Scholiast on Sophocles: The phrase 'messenger of Zeus' is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale.<sup>4</sup>

<sup>1</sup> cf. *E.M.* 506. 1, *E.G.* 316. 35, Zonar. 1190      <sup>2</sup> for S.'s dactylic hexameters cf. Terent. Maur. 2157      <sup>3</sup> A. lived 4 months of the year alone, 4 with Persephone, and 4 with Aphrodite      <sup>4</sup> in Soph. ἄγγελος means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring

# LYRA GRAECA

139

Ath. 2. 54 f ἐρέβινθοι· . . . Σαπφώ·

χρύσειοι <δ'> ἐρέβινθοι ἐπ' αἰόνων ἐφύοντο.

140

Ibid. 13. 571 d: (fr. 12) καὶ ἔτι·

Λάτῳ καὶ Νιόβῃ μάλα μὲν φίλαι ἦσαν  
ἔταιραι . . .<sup>1</sup>

141

Apoll. Pron. 99. 17 καὶ σὺν τῷ α λέγεται (ἡ σφίν) παρ'  
Αἰολεῦσιν·

. . . ὅτα πάννυχος ἄσφι κατάγρει  
[ὅππατ' ἄωρος]<sup>2</sup> . . .

141 A

Et. Mag. 117. 14 ἄρος καὶ ἄωρος, κατὰ πλεονασμὸν τοῦ α  
μὴδὲν πλέον σημαίνοντος· ἄρος γὰρ ὁ ὕπνος· Καλλίμαχος· . . .  
καὶ Σαπφώ·

. . . ὀφθαλμοῖς δὲ μέλαις χύτο νύκτος ἄωρος.<sup>3</sup>

142

Hdn. 2. 187. 16 (= E. M. 662. 32) πέπταμαι· ἐκ τοῦ ἵπτημι  
γίνεται ὁ παθητικὸς παρακείμενος ἔπταμαι ἔπτασαι ἔπταται καὶ  
πλεονασμῷ τοῦ π πέπταμαι Αἰολικῶς. οἱ γὰρ Αἰολεῖς εἰώθασι  
προστιθέναι σύμφωνον, ὥσπερ τὸ ἐπετερύγωμαι πεπετερύγωμαι οἶον·

ὥς δὲ πάϊς πεδὰ μάτερα πεπτερύγωμαι.

<sup>1</sup> cf. 168      <sup>2</sup> E, cf. 141 A and καθαιρέω      <sup>3</sup> mss χύτ' ἄ.,  
νυκτὸς ἄ. (Cod. Aug. καὶ Σ. νυκτὸς ἄωρον)

## SAPPHO

139<sup>1</sup>

Athenaeus *Doctors at Dinner* [among instances of ἐπέβινθος 'pulse']: Compare Sappho:

And golden pulses grew upon the shore.

140

The Same: (*fr.* 12) and again:

Though Leto and Niobe were very dear comrades, . . .<sup>2</sup>

141

Apollonius *Pronouns*: And σφίν 'to them' is used in Aeolic with α before it; compare

. . . . . when night-long [sleep] closes their [eyes]

141 A<sup>3</sup>

*Etymologicum Magnum*: ᾤπος and, with pleonastic α, ἄπος; for ᾤπος means 'sleep'; compare Callimachus: . . . . ; and Sappho:

and night's black slumber was shed upon [their] eyes.

142

Herodian *On Inflections* πέπταμαι 'I have flown': the verb ἵπτημι has a perfect passive ἔπταμαι ἔπτασαι ἔπταται, and with a pleonastic π in Aeolic πέπταμαι. For the Aeolians add a consonant, as πεπτερύγωμαι for ἐπτερύγωμαι; compare

and I have flown [to you] like a child to its mother.<sup>4</sup>

<sup>1</sup> cf. Eust. 948. 44  
ap. Tittm. Zonar. cxxiv  
Cor. 638

<sup>2</sup> prob. sarcastic      <sup>3</sup> cf. Cod. Aug.  
<sup>4</sup> cf. Sch. *ad loc.*, Zon. 1540, Greg.

## LYRA GRAECA

143 εἰς παῖδα ἀνώννυμον

*Anth. Pal.* 6. 269 ὡς Σαπφούς.<sup>1</sup>

Παῖς ἔτ' ἄφωνος ἔοισα τόρ' ἐννέπω αἶ τις  
ἔρηται<sup>2</sup>

φώναν ἀκαμάταν κατθεμένα πρὸ πόδων·

Αἰθοπία με κόρη Λάτως ὀνέθηκεν Ἀρίστῳ<sup>3</sup>

Ἑρμοκλειταία τῷ Σαῦναϊάδῃ<sup>4</sup>

δὲ σὰ πρόπολος, δέσποινα γυναικῶν· ἃ σὺ  
χάρεισα

πρόφρων ἀμμετέραν εὐκλέϊσον γενίαν.

144 εἰς Τιμάδα

*Ibid.* 7. 489 (*Plan.* p. 229)· Σαπφούς· εἰς Τιμάδα ὁμοίως πρὸ  
γάμου τελεutήσαν·

Τίμαδος ἄδε κόνις,<sup>5</sup> τὰν δὴ πρὸ γάμοιο θάνοισαν  
δέξατο Φερσεφόνας κυάνιος θάλαμος,

ἃς καὶ ἀπυφθιμένας<sup>6</sup> παῖσαι νεόθαγι σιδάργ<sup>7</sup>

ἄλικες ἱμμέρταν κρᾶτος ἔθεντο κόμαν.

145<sup>8</sup> εἰς Πελάγωνα

*Ibid.* 7. 505 (*Plan.* p. 196)· εἰς Πελάγωνα Σαπφούς·

Τῷ γρίππει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος  
κύρτον καὶ κώπαν, μνᾶμα κακοζοίας.<sup>9</sup>

<sup>1</sup> Schol. εἰς τὸ ἀντιβόλον οὐ κεῖται τοῦ κυροῦ Μιχαηλοῦ πόθεν  
οὖν ἐγράφη οὐκ οἶδα <sup>2</sup> παῖς ἔτ' d'Orv. : ms παῖδες : *tor(d)*  
*Paton* : ms *τετ'* : d'Orv. *τάδ'* <sup>3</sup> Bent. : ms Ἀρίστα (*Paus.*  
1. 29. 2 apparently read wrongly Ἀρίστα, unless we read  
there with Wel. -B ἔπη τὰ Πάμφω for ἐ. τ. Σαπφούς, cf. *Paus.*  
8. 35. 8) <sup>4</sup> d'Orv. -B, cf. *Hfm* 588 : ms Ἑρμοκλείταο τῷ Σαῦν  
αἰάδα <sup>5</sup> perh. Τιμαδῖ' E, cf. 88 and *Proc. Class. Assoc.* 1921  
<sup>6</sup> perh. ἀπυφθι φθ. E, cf. 87 and *Hesych* ἀποθεν, but see *Il.* 5.  
62 : mss καὶ ἀπὸ φθ. <sup>7</sup> *Plan.* 2nd hand νεοθηγεί χάλκῳ, but  
cf. *A.P.* 7. 181 <sup>8</sup> cf. *Od.* 12: 14 <sup>9</sup> Scal. : mss κακοζῶας

## SAPPHO

### 143 ON A NAMELESS INFANT

*Palatine Anthology*: Ascribed to Sappho:<sup>1</sup>

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaïdas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

### 144 ON TIMAS

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas,<sup>2</sup> who was received into Persephone's black chamber all unwed, and for whose death<sup>3</sup> all her fair companions took knife and shore the lovely hair of their heads.

### 145<sup>4</sup> ON PELAGON

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

<sup>1</sup> ascription doubtful; note in the ms 'not in Michael's copy, so I do not know its origin'; inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis    <sup>2</sup> perh. 'this dust is little Timas'    <sup>3</sup> or perh. 'though she died so far away' (at Phocaea?) cf. 87  
<sup>4</sup> ascription doubtful

# LYRA GRAECA

Θ'

## ΕΠΙΘΑΛΑΜΙΑ

146

Ath. 10. 425 c (cf. 11. 475 a): τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες ἱστοροῦσι τὴν Ἀρμονίαν. . . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν οἰνοχόον (Alc. 5), ὡς καὶ Σαπφῶ λέγουσα.<sup>1</sup>

κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,<sup>a</sup>

Ἑρμῆϊ δ' ἔλεν ὄλπιν<sup>2</sup> θεοῖσι<sup>3</sup> οἰνοχόησαι.

κῆνοι δ' ἄρα πάντες καρχίσι<sup>4</sup> ὄνηχον<sup>5</sup>

καῖλιβον, ἀράσαντο δὲ πάμπαν ἔσλα γάμβρῳ.<sup>6</sup>

147<sup>5</sup>

Him. Or. 1. 20 εἰ δὲ καὶ ψῆς ἐδέησεν, ἔδωκα ἂν καὶ μέλος τοι' νδε· Νύμφα ροδέων ἐρώτων βρύουσα, νύμφα Παφίης ἀγαλμα κάλλιστον, ἴθι πρὸς εὐνήν, ἴθι πρὸς λέχος, μείλιχα παίζουσα, γλυκεῖα νυμφίῳ. Ἑσπερός σ' ἐκοῦσαν ἄγοι, ἀργυρόθρονον ζυγίαν Ἦραν θαυμάζουσιν.

e. g. Ἑσπερος δ' ἔκοισαν ἄγοι σ'

| ἀργυροθρόνον ζυγίαν

| Ἦραν θαυμανέοισαν.

<sup>1</sup> 11. 3, 4 ap. Ath. 11 μνημοεύει δὲ τῶν καρχησίων καὶ Σαπφῶ ἐν τούτοις· κῆνοι κ.τ.λ. <sup>2</sup> mss also ἔρπιν <sup>3</sup> ὄνηχον Hfm. -E: mss ἔχον, ἔσχον <sup>4</sup> mss τῷ γ. <sup>5</sup> E e.g.: the voc. form νύμφα, and the metre of H.'s last sentence show that we are very near S.'s own words: παῖγνα i.e. παίγνια cf. χρυσότερα: θαυμ. fut. of θαυμαίνω: metre Catull. 61 <sup>6</sup> this may easily have ousted e.g. κεκέρατο

# SAPPHO

## Book IX

### EPITHALAMIES <sup>1</sup>

#### 146

*Athenaeus Doctors at Dinner*: According to some accounts the wine-bearer of the Gods was Harmonia. . . . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage:

There stood a mixing-bowl of ambrosia ready mixed, and Hermes took the wine-jug to pour out for the Gods. And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom.<sup>2</sup>

#### 147

*Himerius Epithalamy of Severus*: And if an ode were needed I should give such a song as this: Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom. And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-throned Lady of Wedlock.<sup>3</sup>

<sup>1</sup> in grouping these here regardless of metre we perh. confuse two ancient editions; cf. 162 and on 48    <sup>2</sup> ll. 3, 4 (not quite certainly to be joined directly to 2) from Ath. 'Sappho, too, mentions this kind of cup in the lines: And then' etc.: cf. Macr. 5. 21. 6, Ath. 2. 39 a, 5. 192 c, Eust. *Od.* 1633. 1, *Il.* 1205. 18    <sup>3</sup> the context points to Sappho as H.'s original



# LYRA GRAECA

148<sup>1</sup>

Demetr. *Eloc.* 148, 146 ἔστι δέ τις ἰδίως χάρις Σαπφική ἐκ μεταβολῆς, ὅταν τι εἰπούσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ οἶον·

Ἰψοὶ δὴ τὸ μέλαθρον <sup>2</sup>  
 Ἵμῆναον,  
 ἄερρατε, τέκτονες ἄνδρες,  
 Ἵμῆναον·  
 5 γάμβρος Φίσσος Ἄρενι,<sup>3</sup>  
 <Ἵμῆναον,>  
 ἄνδρος μεγάλῳ πόλῳ μέσδων,  
 <Ἵμῆναον,>  
 πέρροχος ὥς ὅτ' αἰοῖδος  
 10 <Ἵμῆναον,>  
 ὁ Λέσβιος ἀλλοδάποισιν,  
 <Ἵμῆναον>

ὥσπερ ἐπιλαμβανομένη ἐαυτῆς ὅτι ἀδυνάτῃ ἐχρήσατο ὑπερβολῇ καὶ ὅτι οὐδεὶς τῷ Ἀρηϊΐσος ἐστί.

149<sup>4</sup>

Ibid. 141 χαριεντίζεται δέ ποτε (ἢ Σαπφώ) καὶ ἐξ ἀναφορᾶς, ὥς ἐπὶ τοῦ Ἑσπέρου·

Ἑσπερε πάντα φέρων,<sup>5</sup> ὅσα φαίνουλις ἐσκέδασ'  
 αὖτως,

<sup>1</sup> 9-11 placed here from Demetr. *El.* 146 ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἀνδρος ἢ Σ. φησι· Περρ. κ.τ.λ. ἐνταῦθα γὰρ χάριν ἐποίησεν ἡ παραβολὴ μᾶλλον ἢ μέγεθος Bent. -*E.*  
<sup>2</sup> (1-8) cf. Heph. 132 where read μεσσυμνικόν <sup>3</sup> so Hfm. : mss γ. ἔρχεται (εἰσέρχεται) ἴσ. Ἄ. <sup>4</sup> so arranged by Wil.  
<sup>5</sup> mss also φέρεις

## SAPPHO

148

Demetrius *On Style*: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,  
*Ho for the wedding!*<sup>1</sup>  
 Raise them high, ye joiners,  
*Ho for the wedding!*  
 The bridegroom 's as tall as Ares,  
*Ho for the wedding!*  
 Far taller than a tall man,  
*Ho for the wedding!*  
 Towering as the Lesbian poet  
*Ho for the wedding!*  
 Over the poets of other lands,  
*Ho for the wedding!*

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares.

149<sup>2</sup>

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the Evening Star:

Evening Star that bringest back all that lightsome  
 Dawn hath scattered afar, thou bringest the sheep,

<sup>1</sup> the refrain, omitted by Dem., occurs in Heph., who quotes ll. 1-5 to illustrate the 'intervening' refrain: ll. 9-11 from Dem. *El.* 146 'by comparison, moreover, S. says of the very tall man "Towering, etc."; for the comparison there conveys charm rather than a sense of size' <sup>2</sup> cf. *E.M.* *Vet.* 129, *E.M.* 174. 43, *E.G.* 212. 43, 446. 3, Sch. Eur. *Or.* 1260, Cram. *A.O.* 2. 444. 17

## LYRA GRAECA

φέρεις δῖν,

φέρεις αἶγα, φέρεις ἀπὸν Φὸν μάτερι παῖδα.<sup>1</sup>

καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης.

### 150

Sch. Hermog. π. ἰδεῶν l. 1. *Ilhet. Gr.* (7. 883 Walz). αἱ μὲν γὰρ τῶν ἰδεῶν μονοειδεῖς ἔχουσι τὰς ἐννοίας, ὥς ἡ καθαρότης, αἱ δὲ καὶ μέχρι τριῶν καὶ τεττάρων προέρχονται τρόπων, ὥς ἡ σεμνότης καὶ εἴ τινες ἕτεραι ταύτῃ ὅμοιαι, ὥς αἱ ἱστορικαί· καὶ γὰρ αὗται διὰ τὸν χρόνον πλησιάζουσι ταῖς μυθικαῖς, ὥς καὶ Θεουκνιδίδης φησὶ· καὶ ὅσαι τὰ ταῖς αἰσθήσεσιν ἡδέα ἐκφράζουσιν, ὄψει, ἀκοῇ, ὁσφρήσει, γεύσει, ἀφῇ, ὥς Ὁμηρος· (*Il.* 8. 377–8)· καὶ Σαπφώ· (4)· καί·

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὕσδω  
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπῃς,  
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπί-  
κεσθαι·

καὶ Θεόκριτος· (8. 78) καί· (3. 54).

### 151

Demetr. *Eloc.* 106 τὸ δὲ ἐπιφώνημα καλούμενον δρίζοιτο μὲν ἂν τις λέξιν ἐπικοσμοῦσαν· ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις· τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἡ τοιάδε· οἶαν . . . καταστείβοισι· ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τό· χάμαι . . . ἄνθη. ἐπενήνεγκται τοῦτο τοῖς προλελεγμένοις<sup>2</sup> κόσμος σαφῶς καὶ κάλλος . . . καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων ἔοικεν ἐπιδείγμασιν, γείσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατεῖαις· οἶον γὰρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημεῖδόν ἐστιν.

<sup>1</sup> ἀπὸν Φὸν *E* (or print *FF*δν?) cf. Theocr. 12. 33, *Ad.* 4, Hom. ἀπὸ ἔθεν, ἀπὸ ἔο, πόσει *φ*, and for metre Alc. 112 B: mss ἄποιον (Dem. om.) <sup>2</sup> Finckh: mss προνηνεγ.

<sup>1</sup> the sequel was prob. 'Even so to-night bring thou home  
286

## SAPPHO

thou bringest the goat, thou bringest her child home to the mother ;<sup>1</sup>

here the charm lies in the repetition of the word 'bringest.'

### 150

Scholiast on Hermogenes *Kinds of Style*: For some kinds of style express but one sort of idea, for instance the pure or simple kind ; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer: (*Iliad* 347 f) ; or Sappho: (4) ; and :

Like the pippin blushing high  
On the tree-top beneath the sky,  
Where the pickers forgot it—nay,  
Could not reach it so far away ;<sup>2</sup>

or Theocritus: (8. 78) and : (3. 54).

### 151

Demetrius *On Style*: The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as 'Like the hyacinth' etc. while it is adorned by the words which follow, 'and it still blooms' etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment. . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom'      <sup>2</sup> cf. Sch. Theocr. 11. 39: see also Long. *Past.* 3. 33: descriptive of the bride, cf. Himer. 1. 16

## LYRA GRAECA

οἶαν τὰν ὑάκινθον ἐν ὄρρεσι ποίμενες ἄνδρες.  
πόσσι καταστείβοισι, χάμαι δ' ἔτι πορφύρα  
ἄνθη.<sup>1</sup>

152

Cram. *A.O.* 1. 71. 19 αἰέ . . . δ δ' Αἰολεὺς τριχῶς· <ἀί>·

ἁῖπάρθενος ἔσσομαι.<sup>2</sup>

καὶ αἰέ καὶ αἰέν.

153

Ibid. 1. 190. 19 ἦσι·

Δώσομεν, ἦσι πάτηρ,<sup>3</sup>

φησὶν ἡ Σαπφώ, ἥτις δὲ λέγει Ἀλκμάν ἀντὶ τοῦ ἦσι.

154

Heph. 45 [π. δακτυλικοῦ]· τὸ δὲ τετράμετρον (Αἰολικὸν κατα-  
ληκτικόν)·

Θυρώρω πόδες ἐπτορόγυιοι,  
τὰ δὲ σάμβαλα πεμπεβόηα  
πέσσυγγοι δὲ δέκοι ἐξεπόνασαν·<sup>4</sup>

ε. γ. κὼ πάτηρ τὰ μὲν ἄλλα μέτερρος

|<sup>5</sup> ὑπὲρ δ' εὐγενίας βίον ἀμφισ-  
βάτεις τῷ Κέκροπι ζατέλεσσεν.<sup>4</sup>

<sup>1</sup> *E*, cf. Long. *Past.* 4. 8 : ἄνθη vb. : for ἄ bef. ἄ cf. κλέα ἀνδρῶν *Il.* 9. 189 : mss χ. δέ τε (so apparently Demetr.) πορφυρον ἄνθος <sup>2</sup> for the compound cf. Cram. *A.P.* 3. 321, Hdn. *Epim.* 184 Boiss. <sup>3</sup> mss ἦσι δώσομεν ἡ. π. <sup>4</sup> *Il.* 4-6

## SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.<sup>1</sup>

### 152

Cramer *Inedita* (Oxford): ἀεί 'ever' . . . and in Aeolic it has three forms—ἀτ, for instance:

I shall be ever-maiden;

αιεί, and αίέν.

### 153

Ibid. ἦσι 'quoth':

'We will give,' quoth the father,

says Sappho; and Alcman uses ἦτι for ἦσι.

### 154

Hephaestion *Handbook of Metre* [on dactyls]: The Aeolic catalectic tetrameter.

The doorkeeper's feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them; [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]<sup>2</sup>

<sup>1</sup> Demetrius perh. read δέ τε 'and,' Longus δ' ἔτι 'and still' <sup>2</sup> see p. 291

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*E* e. g., see p. 290: μέτερος *E.M.* 587. 12, ἀμφισβάτεις (partep.) *Him* 282: cf. *Luc. Tim.* 23 εὐγενέστερον τοῦ Κέκροπος ἢ Κόδρου \* one ms δεκώξεν., which would be a way of writing this; cf. *Alc.* 91

## LYRA GRAECA

Demetr. *Eloc.* 167 (cf. Sa. 165): ἄλλως δὲ σκώπτει (ἢ Σαπφώ) τὸν ἄγροικον νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν τοῖς πέζοις ὀνόμασι μᾶλλον ἢ ἐν ποιητικοῖς. ὥστε αὐτῆς μᾶλλον ἐστὶ τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ ἄδειν, οὐδ' ἂν ἀρμόσαι πρὸς τὸν χορὸν ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἴη χόρος διαλεκτικός.

Synes. *Er.* 3. 158 d ὁ δὲ ἀδικούμενος Ἀρμόνιος ἐστὶν ὁ τοῦ θυρωροῦ πατήρ, ὡς ἂν εἴποι Σαπφώ· τὰ μὲν ἄλλα σῶφρων καὶ μέτριος ἐν τῷ καθ' ἑαυτὸν βίῳ γενόμενος, ἀλλ' ὑπὲρ εὐγενείας ἀμφισβητῶν τῷ Κέκροπι διετέλεσεν.

### 155, 156

Heph. 107 [π. ἀσυναρτήτων]· καὶ τὸ ἐκ χοριαμβικῶν ἐφθῆμι μερῶν τῶν εἰς τὴν λαμβικὴν κατάκλειδα ἢ αὐτὴ ποιήτρια (Σαπφώ).

Ὅλβιε γάμβρε, σοὶ μὲν δὴ γάμος, ὥς ἄραο  
ἐκτετέλεστ', ἔχεις δὲ πάρθενον, ἂν ἄραο·

κάσθ' ὅπου<sup>1</sup> συνῆψε τὴν λέξιν·

μελλίχιος<sup>2</sup> δ' ἐπ' ἱμμέρτῳ κέχυται προσώπῳ . . .

### 157

Him. *Or.* 1 φέρε οὖν εἴσω τοῦ θαλάμου παραγαγόντες αὐτὸν (τὸν λόγον) ἐντυχεῖν τῷ κάλλει τῆς νύμφης πείσομεν. ὦ καλὴ ὦ χαρίεσσα· πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκώμια. σοὶ μὲν γὰρ ῥοδόσφυροι χάριτες χρυσῇ τ' Ἀφροδίτῃ συμπαίξουσιν, ὦρα δὲ λειμῶνας βρύουσι κ.τ.λ.

<sup>1</sup> Thiemann: mss καὶ ὁ ποῦς or om.—λέξιν  
mss μελλίχροος, μελίχρος, -χρως, -χρονος

<sup>2</sup> Herm:

<sup>1</sup> prob. only Sappho's fun; mocking the bridegroom was part of the ceremony    <sup>2</sup> the halting effect of the metre is

## SAPPHO

*Demetrius On Style*: Very different is the style in which she (Sappho) mocks the boorish<sup>1</sup> bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.<sup>2</sup>

*Synesius Letters*: The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Harmonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

### 155, 156

*Hephaestion Handbook of Metre* [on 'unconnectable' metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished  
as you prayed it should be, and the maiden you  
prayed for is yours;

and in some places she lets a word overlap into the second part of the line:

and soft and gentle is shed over her delightful  
face. . . .<sup>3</sup>

### 157

*Himerius Epithalamy of Severus*: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. 'O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.'<sup>4</sup>

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrōrus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn.'s friend H. and uncle of the bride) <sup>3</sup> probably from the same poem; the subject of the verb is probably 'love'  
<sup>4</sup> metre Catull. 61



## LYRA GRAECA

e. g. ὦ κάλ', ὦ χαρίεσσα, σοὶ  
 αἱ βροδόσφυροι Χάριτες  
 χρύσια τ' Ἀφρόδιτα  
 συμπαίζουσι . . . . .<sup>1</sup>

158

Choric. ap. *Graux Textes Grecs* 97 ἐγὼ οὖν τὴν νύμφην, ἵνα  
 σοὶ πάλιν χαρίσωμαι, Σαπφικῇ μελωδίᾳ κοσμήσω·

. . . σοὶ χάριεν μὲν εἶδος  
 κῶππατα μελλιχόχροα  
 <νύμφ', > ἔρος δὲ <τέφ> κάλφ  
 περκέχεται προσώπῳ,  
 ὅ καί σε τέτικεν ἐξόχως  
 Ἀφρόδιτα — υ υ —<sup>2</sup>

159

Apoll. *Coni.* 223. 25 ἐξῆς ρητέον περὶ τῶν διαπορητικῶν·  
 ἄρα· οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ  
 Ἀττικῆς ἦρα λέγεται·

ἦρ' ἔτι παρθενίας ἐπιβάλλομαι;<sup>3</sup>  
 Σαπφώ.

160

Heph. 27 [π. ἀποθέσεως μέτρων]· καταληκτικὰ δὲ (καλεῖται  
 μέτρα), ὅσα μειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ  
 λαμβικοῦ·

χαῖροι τ' ἄ νύμφᾱ, χαιρέτω τ' ὁ γάμβρος·<sup>4</sup>  
 ἐνταῦθα γὰρ ἡ βρος τελευταία συλλαβὴ ἀντὶ ὄλου ποδὸς λαμβικοῦ  
 κεῖται.

<sup>1</sup> E. e. g.      <sup>2</sup> E: or μελλιχόχροα? mss καὶ ὅματα μελιχρὰ,  
 περικέχ., and καὶ σὲ τετίμηκεν ἔ.      <sup>3</sup> mss Ap. παρθενίης, Dion.  
 -ικᾶς      <sup>4</sup> E: mss χαίροις ἀνύμφα (ἀν.) χ. δ': Aeol. confused  
 nom. and voc.

## SAPPHO

*e. g.* O beauteous one, O lovely one, thine it is  
 | to sport with the rose-ankled Graces and  
 | Aphrodite the golden . . .

### 158

Choricus *Epithalamy of Zachary*: And so, to give you pleasure once again, I will adorn the bride with a Sapphic song:

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

### 159<sup>1</sup>

Apollonius *Conjunctions*: We must now take the conjunctions expressing hesitation. *ἀπα*: this conjunction takes the form *ἥπα* in every dialect except the Koine or Common, and Attic;

Can it be that I still long for my virginity?

Sappho.

### 160

Hephaestion *Handbook* [on 'rests' in metre]: And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom! <sup>2</sup>

where the last syllable stands instead of a whole iambus.

<sup>1</sup> cf. Sch. Dion. Thr. *Gram. Gr.* 3. 290 Schneid.  
 'Hail to the bride,' etc.

<sup>2</sup> or

# LYRA GRAECA

161 .

Heph. 44 [π. δακτυλικού]· πεντάμετρα δὲ (Αἰολικά) καταληκτικὰ εἰς δισύλλαβον·

Τίω σ', ὦ φίλε γάμβρε, κάλως ἐϊκάσδω ;  
ὄρπακι βραδύνω σε κάλιστ' ἐϊκάσδω.<sup>1</sup>

162

Serv. Verg. G. 1. 31 : Generum vero pro maritum positum multi accipiunt iuxta Sappho, quae in libro quae inscribitur 'Επιθαλάμια ait :

· · · · · χαῖρε, νύμφα,  
χαῖρε, τίμιε γάμβρε, πόλλα.<sup>2</sup>

163

Dionys. Comp. 25 τὸ συμπλεκόμενον τούτῳ πάλιν κῶλον ἐκ δυοῖν συνέστηκε μετρῶν· 'μήτε μικρὸν δρῶντά τι καὶ φαῦλον ἀμάρτημα, ἐτοίμως οὕτως ἐπὶ τούτῳ.' εἴ γε τοι <τὸ> Σαπφικόν τις ἐπιθαλάμιον τούτῳ·

οὐ γὰρ ἦς ἀτέρα πάϊς, ὦ γάμβρε, τεαύτα.<sup>3</sup>

καὶ τοῦ κωμικοῦ τετραμέτρου λεγομένου δὲ 'Αριστοφάνειου τουδί.  
'ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνην ἐνόμιστο.' τοὺς τε τελευταίους πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθεσιν><sup>4</sup>  
ἐμβαλὼν, συνάψειε τοῦτον τὸν τρόπον· 'οὐ γὰρ ἦν ἐτέρα πάϊς ὃ γάμβρε τοαύτα καὶ σωφροσύνην ἐνόμιστο,' οὐδὲν διοίσει τοῦ·  
'μήτε μικρὸν . . . τούτῳ.'

164

Demetr. Eloc. 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαί εἰσι καὶ πλείσται παρὰ Σαπφοῦ· οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί·

<sup>1</sup> κάλιστ' B : mss μᾶλ.      <sup>2</sup> metre cf. Heph. 62      <sup>3</sup> Blf.  
-B from context : mss ο. γ. ἐτέρα ἦν (or νῦν) πάϊς κ.τ.λ.  
<sup>4</sup> E

## SAPPHO

### 161

Hephaestion *Handbook* [on dactylics]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee?  
To a slender sapling do I best liken thee.

### 162

Servius on Vergil: Many commentators hold that *son-in-law* is here used for *husband*, as it is by Sappho, who in the Book entitled *Epithalamies* says:

Farewell, bride, and farewell, honoured bridegroom!<sup>1</sup>

### 163

Dionysius *On Literary Composition* [on Demosthenes *Against Aristocrates* 1]: The clause which follows this consists of two metres put together: 'μήτε μικρὸν δρώντά τι καὶ φαῦλον ἀμάρτημ' ἐτοίμως οὕτως ἐπὶ τούτῳ.' Now if we take this line of a wedding-song of Sappho's:

For never, bridegroom, was there another maiden  
such as this;

and after inserting a 'rest' join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὐ γὰρ ἦν ἄτέρα πάντῃ δὲ γάμβρε τοαῦτα [rest] καὶ σωφροσύνη νενόμιστο, we shall find the resulting metre the same as that of 'μήτε μικρὸν' κ.τ.λ.

### 164

Demetrius *On Style*: The charm which comes from the use of figures of speech is obvious and manifold in Sappho; for instance, from repetition, where a bride says to her virginity:

<sup>1</sup> γαμβρός 'one connected by marriage' is used by some Greek poets to mean bridegroom

## LYRA GRAECA

Παρθενία, παρθενία, ποῖ με λίποις' ἀποίχη; <sup>1</sup>

ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι·

Οὐκέτι, νύμφα, προτὶ σ' ἴξω, προτὶ σ' οὐκέτ'  
ἴξω. <sup>2</sup>

πλείων γὰρ χάρις ἐμφαίνεται ἢ εἴπερ ἄπαξ ἐλέχθη καὶ ἄνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητος μᾶλλον δοκεῖ εὐρῆσθαι, ἢ δὲ καὶ τοῖς δεινотάτοις καταχρητὰ ἐπιχαρίτως. <sup>3</sup>

### 165

Demetr. *Eloc.* 166 διδὲ καὶ ἡ Σαπφὼ περὶ μὲν κάλλους ἔδουσα καλλιειπής ἐστι καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκυόνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτὴ εἰργάσατο.

### 166

Strab. 13. 615 Κάναι δὲ πολίχνην Λοκρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα, κείμενον ἐν τῇ Καναίᾳ. αὐτὴ δὲ μέχρι τῶν Ἀργινουσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἣν Αἰγὰ τινες ὀνομάζουσιν ὁμωνύμως τῷ ζῳφῷ· δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβὴν ἐκφέρειν Αἰγάν ὥς ἄκτάν καὶ ἄρχάν· οὕτω καὶ τὸ ὄρος ὅλον ὠνομάζετο, ὃ νῦν Κάνην καὶ Κάνας λέγουσιν. . . ὕστερον δὲ αὐτὸ τὸ ἀκρωτήριον Αἰγὰ κεκληῖσθαι <δοκεῖ>, <sup>4</sup> ὡς Σαπφὼ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

### 167

Sch. Ap. Rh. 4. 57 [οὐκ ἔρ' ἐγὼ μούνη μετὰ Λάτμιον ἄντρον ἀλύσκω]· . . . περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφὼ καὶ Νίκανδρος ἐν δευτέρῳ Εὐρώπης· λέγεται δὲ κατέρχεσθαι ἐς τοῦτο τὸ ἄντρον τὴν Σελήνην πρὸς Ἐνδυμῖωνα.

<sup>1</sup> Blf: mss λιποῦσα οἶχη <sup>2</sup> so Seid. -B (cf. Alc. 156. 9): mss οὐκ ἔτι ἴξω πρὸς σέ, ο. ε. ἦ. <sup>3</sup> Finckh: mss ἐπὶ χάριτος

<sup>4</sup> Mein.

## SAPPHO

Maidenhead, maidenhead, whither away?

and it replies in the same figure:

Where I must stay, bride, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force,<sup>1</sup> but Sappho employs even what is most forceful in a charming way.

### 165

Demetrius *On Style*: And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

### 166<sup>2</sup>

Strabo *Geography*: Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaea, a district which extends as far as the islands of Arginusae and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aigā, like ἀκτᾶ and ἀρχᾶ; for that is the name of the whole mountain which is now called Cane or Canae; . . . later the actual promontory seems to have been known as Aigā, as Sappho gives it, and eventually as Cane or Canae.

### 167

Scholiast on Apollonius of Rhodes *Argonautica* ['So I am not the only visitant of the Latmian cave']: . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the *Europa*; and it is said that the Moon comes down to Endymion in this cave.

<sup>1</sup> cf. Rhys Roberts *ad loc.*

<sup>2</sup> cf. Steph. Byz. αἰγά

## LYRA GRAECA

168

Gell. 20. 7 [de Niobae liberis] : Nam Homerus pueros puellasque eius bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos.

169

Serv. Verg. *Aen.* 6. 21 ['septena quot annis | corpora natorum'] : quidam septem pueros et septem puellas accipi volunt, quod et Plato dicit in Phaedone et Sappho in Lyricis . . . quos liberavit Theseus.

170

Id. *Ecl.* 6. 42 ['furtumque Promethei'] : Prometheus . . . post factos a se homines dicitur auxilio Minervae caelum ascendisse et adhibita facula ad rotam solis ignem furatus, quem hominibus indicavit. ob quam causam irati dii duo mala immiserunt terris, febres<sup>1</sup> et morbos, sicut et Sappho et Hesiodus memorant.

171

Philostr. *Ep.* 51 ἡ Σαπφὼ τοῦ ῥόδου ἐρᾷ καὶ στεφανοῖ αὐτὸ ἀεὶ· τινὶ ἐγκωμῇ, τὰς καλὰς τῶν παρθένων ἐκείνῃ ὁμοιοῦσα, ὁμοιοὶ δὲ αὐτὸ καὶ τοῖς τῶν Χαρίτων πῆχεσιν ἐπειδὴν ἀποδύσῃσι<sup>2</sup> σφῶν τὰς ὤλενας.

172

Himer. *Or.* 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφὼ καὶ Πίνδαρος ἐν ψῶδῃ κόμῃ τε χρυσῇ καὶ λύρα<sup>3</sup> κοσμήσαντες κύκνοις ἔποχον εἰς 'Ελικῶνα πέμπουσιν, Μούσαις Χάρισι τε ὁμοῦ συγχορεύσονται,<sup>4</sup> ἢ οἷον τὸν Βακχεϊώτην (οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα) ἦρος ἄρτι τὸ πρῶτον ἐκλάμψαντος, ἄνθεσι τ' εἰαρινοῖσι<sup>5</sup> καὶ κίσσου κορύμβοις Μούσαις κατοχοὶ ποιηταὶ στέψαντες, νῦν μὲν ἐπ' ἄκρας κορυφὰς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ' ἐπὶ Παρνάσου σκοπέλους καὶ Δελφίδα πέτραν ἄγουσι. . . .

<sup>1</sup> corrupt : *B* sugg. *feminas* : if *duo* is right the Hesiod citation which follows (*Op.* 100-1) is inadequate, perh. a gloss

<sup>2</sup> mss -σῃ

<sup>3</sup> Herw : mss λύραις

<sup>4</sup> mss συγχορεύσαντα

<sup>5</sup> mss ἡρίνοισι

## SAPPHO

### 168

Gellius *Attic Nights* [on Niobe's children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.<sup>1</sup>

### 169

Servius on Vergil *Aeneid* ['seven of their children every year']: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

### 170

Id. *Eclogues* ['and the theft of Prometheus']: Prometheus . . . after he had created man, is said to have ascended with Minerva's help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever<sup>2</sup> and disease, as we are told by Sappho and Hesiod.

### 171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a wreath of praise, likening beautiful maidens to it; and she compares it to the bared fore-arms of the Graces.

### 172

Himerius *Orations*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi. . . .<sup>3</sup>

<sup>1</sup> Sappho probably in 140

<sup>2</sup> B suggests *woman*

<sup>3</sup> some of H.'s phrases are borrowed, e.g. 'springtime blossoms' from *Il.* 2. 89



# LYRA GRAECA

173

Phot. (Reitz.) p. 57

ἄκακος·

ὁ κακοῦ μὴ πεπειράμενος, οὐχ ὁ χρηστοθήτης· οὕτω Σαμφῶ.

174

*Et. Mag.* 77. 1 ἀμαμαξύς· ἡ ἀναδενδράς . . . Σαμφῶ διὰ τοῦ δ

ἀμαμάξυδες

λέγει.

175

Orion 3. 12

ἀμάρα·

. . . παρὰ τὸ τῇ ἄμῃ<sup>1</sup> αἵρεσθαι καὶ δρύττεσθαι· οὕτως ἐν ὑπομνήματι Σαμφοῦς.

176

*Apoll. Adv.* 182. 22 ὃν τρόπον καὶ ἐπ' ὀνομάτων μεταπλασμοὶ γίνονται, καθάπερ τὰ ξρυσάρματες, τὸ λῖτα, τὸ παρὰ Σαμφοῖ

*Et Mag.* 174. 38 αὔω· . . . εἴρηται παρὰ τὸ αὖα Αἰολικῶς τὸ ἡμέραν·<sup>2</sup> [τὴν γὰρ ἡῶ οἱ Αἰολεῖς αὖαν φασί.]<sup>4</sup>

<sup>1</sup> mss *E. M.* and *E. Gud.*, which add ἄμῃ δέ ἐστιν ἐργαλεῖον οἰκουδομικόν or the like: mss *Or.* ἄμεν <sup>2</sup> mss *Ap.* αὖα  
<sup>3</sup> *E.*: mss π. τὴν αὖαν Α. τὴν ἡμέραν <sup>4</sup> τὴν γὰρ κ.τ.λ. incorrect, probably a gloss; the nom. was αὔω with metaplastic acc. αὖα cf. Hom. ἡῶ διαν (= αἰφάα)

# SAPPHO

173

Photius *Lexicon*: ἄκακος :

ingenuous

‘without experience in evil,’ not ‘good-natured.’ So Sappho.

174<sup>1</sup>

*Etymologicum Magnum*: ἀμαμαξίς : . . .

the tree-climber vines;

Sappho uses the form with *d* in the plural.

175

Orion *Etymologicum*: ἀμάρα,

conduit,

from its being raised (αἶρεσθαι) or thrown up by means of a spade (ἄμη). So the *Notes on Sappho*.<sup>2</sup>

176

Apollonius *Adverbs*: The way in which metaplasms are found in nouns, for instance ἐρυσάρμαρες ‘drawing chariots,’ λίτα ‘linen cloth,’ and Sappho’s αὔα,

dawn

*Etymologicum Magnum*: The Aeolic for ἡμέραν ‘day’ is αὔα; [for the Aeolic writers use αὔα for ἡώ ‘dawn’].

<sup>1</sup> cf. Choer. 1. 357, Suid. ἀμάμυξις, ἀναδενδράδα  
Chamaeleon’s tract *On Sappho* Ath. 13. 599 c

<sup>2</sup> prob.

## LYRA GRAECA

177

*Et. Mag.* 174. 42 αὔω· ἢ ἡώς, τουτέστιν ἡ ἡμέρα· οὕτω, λέγεται παρὰ τοῖς Αἰολεῦσι· Σαπφώ

Πότνι' αὔω· . . .

178

*Ath.* 4. 182 ο [π. μάγαδιν]· Εὐφοριῶν δὲ ὁ ἐποποιὸς ἐν τῇ Περὶ Ἴσθμίων 'οἱ νῦν' φησιν 'καλούμενοι ναβλισταὶ καὶ πανδουρισταὶ καὶ σαμβυκισταὶ καινῷ μὲν οὐδενὶ χρῶνται ὀργάνῳ.' τὸν γὰρ βάρωμον καὶ βάρβιτον, ὧν Σαπφώ καὶ Ἀνακρέων μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

179

*Poll.* 7. 49.

βεῦδος,

ὥς Σαπφώ, κιμβερικόν, ἔστι δὲ τὸ κιμβερικὸν διαφανὴς τις χιτωνίσκος.

180

*Phryn. Bek. An.* 1. 34. 2 Σαπφώ δὲ

γρύταν

καλεῖ τὴν μύρων καὶ γυναικείων τινῶν θήκην.<sup>1</sup>

181

*Hesych.* ἔκτορες· πάσσαλοι ἐν ῥυμφί, Σαπφώ δὲ τὸν Δία, Λεωνίδης τὸν κροκύφαντον.

182

*Gram. A.O.* 4. 325. 28 καὶ ἀνώπαλιν παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ δ ζ παραλαμβάνεται, ὥς ἔταν τὸ διάβατον ἢ Σαπφώ

ζάβατον

λέγει.

<sup>1</sup> mss γρύτην

## SAPPHO

### 177

*Etymologicum Magnum* αἶωας ; 'dawn,' that is 'day'; this form was used in Aeolic; compare Sappho:

The queenly Dawn. . . .

### 178

Athenaeus *Doctors at Dinner* [on the word *magadis*]: the epic writer Euphorion, in his book *The Isthmian Festival*, says that those who are now called players of the *nabla* or the *pandoura* or the *sambuca* are not players of new instruments. For the *barōmos* and *barbitos* mentioned by Sappho and Anacreon, and the *magadis*, *trigōnon*, and *sambuca*, are all ancient.<sup>1</sup>

### 179

Pollux *Vocabulary*: Sappho's word *beudos*,

shift,

is equivalent to *κιμβερικόν*, which is a transparent vest.

### 180

Phrynichus *Introduction to Learning*: Sappho calls by the name of *grutē*,

hutch,

the chest in which unguents and women's articles are kept.

### 181

Hesychius *Glossary*: ἑκτορες 'holders,' the pegs on a carriage-pole; but Sappho calls Zeus 'the Holder,' and Leonidas uses 'holder' to mean a hair-net.

### 182

Cramer *Inedita (Oxford)*: And conversely the Aeolic writers use ζ for δ, as when Sappho says ζάβατον for διάβατον,

fordable

<sup>1</sup> cf. Ath. 14. 636 c (βάμβατες ἢ βάμμος, sic), E.M. 188. 21

# LYRA GRAECA

183

Sch. Π. 14. 241 [ἐπισχοίης]· τῷ δὲ χαρακτῆρι γενόμενον ὁμοιον τῷ ἰοίην καὶ

ἀγαγοίην

παρὰ Σαπφοῖ . . . εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης.

184

Choer. Gram. Gr. 4. 1. 270 Lentz [π. τῶν εἰς υν ληγόντων]·  
 . . . κίνδυν, κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφῶ τὸ κίνδυνος·  
 ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ κίνδυνι.<sup>1</sup>

185

Joh. Alex. Gram. Gr. 4. 30 Dind. ἡ ὀξεῖα ἢ ἐν τέλει τίθεται  
 ἢ πρὸ μιᾶς τοῦ τέλους ἢ πρὸ δύο, πρὸ τριῶν δ' οὐκέτι· τὸ γὰρ

Μήδεια

παρὰ Σαπφοῖ πεπονθὸς παραιτούμεθα, ὅτι τὴν εἰ διφθογογόν διείλεν.

186

Cram. A.O. 1. 278. 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν  
 Μωσάων παρὰ Ἀδάκωσι, παρὰ δὲ Σαπφοῖ

Μοισάων

187

Phryn. 273 (361 Ruth.)

νίτρον·

τοῦτο Αἰολεῦτε μὲν ἂν εἴποι, ὥσπερ οὖν καὶ ἡ Σαπφῶ, διὰ τοῦ ν,  
 Ἀθηναῖος δὲ διὰ τοῦ λ λίτρον.

<sup>1</sup> E: mss κ. κ. κ. ὥς καὶ Σ. ἔφη τὸν κίνδυνα (οἱ κίνδυν κίνδυνος  
 οὕτως δὲ ἔφη Σ. τὸν κίνδυνον) . . . τῷ κίνδυνι

## SAPPHO

183

Scholiast on the *Iliad* [ἐπισχολῆς πόδας 'mightest set thy feet upon']: Resembling in type the forms *ἰοίην* 'I might go' and *ἀγαγοίην*,

I might lead,

in Sappho . . ., the word *ἐπισχολῆς* was rightly accented paroxytone.

184

Choeroboscus *On the Canons of Theodosius* [on nouns in -υν]: *κίνδυν* 'danger,' genitive *κίνδυνος*, accusative *κίνδυνα*; Sappho thus declined the noun *κίνδυνος*; Alcaeus used the dative *κίνδυνι*.

185

John of Alexandria: The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form *Μήδεΐα*,

Medea,

which is found in Sappho, because she has separated the vowels of the diphthong *ei*.

186

Cramer *Inedita (Oxford)*: And the genitive plural of *Μοῦσα* is *Μωσδων* in Laconian, and *Μοισδων*,

of the Muses,

in Sappho.

187

Phrynichus *The Atticist*: *nitron*,

soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an *n*, but by an Athenian with an *l*.

# LYRA GRAECA

188

Sch. *Il.* 3. 219 [ἀἰδρεῖ]· . . . ἀἰδρεῖ· ταύτης δὲ τῆς εὐθείας ὀφείλει γενικὴ ἐκπίπτειν ἀἰδρεος, καὶ ἀἰδρεῖ. οὐ γὰρ δὴ γε διὰ τοῦ δ, οὐ γὰρ ἐστὶ παρώνυμον μακρᾷ παραληγόμενον, ἀλλ' ὡς τὸ ἔχισ, πόσις, ὕψις, οὕτως ὀφείλει κλίνεσθαι· ὥστε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοὶ τὸ

πολυῖδριδι,

εἰ μὴ ἔρα ὁμοίως τοῖς Ἀττικοῖς ἐκλήθη· ὁ γὰρ Σοφοκλῆς ἰδριδα ἔφη τὴν αἰτιατικὴν, ὃ τε Φρύνιχος τὴν εὐθεῖαν ἰδριδες.

189

Sch. Theocr. 2. 88 [καὶ μεν χρῶς μὲν ὁμοίως ἐγίνετο πολλάκι θάψφ]· χλωρὸς ἢ ξανθός· θάψφος δὲ ἐστὶν εἶδος ξύλου ὃ καλεῖται σκυθάριον, ὡς φησι Σαπφώ· τούτφ δὲ τὰ ἔρια βάπτουσι. τινὲς τὸ Σκυθικὸν ξύλον.

σκύθαρρον.<sup>1</sup>

190

Orion 28. 15 ὡς παρὰ Σαπφοῖ χελώνη χελύνη.

χέλυννα <sup>2</sup>

191

Poll. 6. 98 μεσόμφαλοι δὲ φιάλαι καὶ βαλανειόμφαλοι <sup>3</sup> τὸ σχῆμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὕλην, ὡς αἱ Σαπφούς χρυσαστράγαλοι.

e. g. . . . χρυσαστράγαλοι φιάλαι . . . -

<sup>1</sup> *E*; . . . not found in Lesbian poetry: mss σκυθάριον

<sup>2</sup> cf. *fr.* 80, Lachm. Babr. 115. 4 where mss χέλυννα, and Cram. *A.O.* 2 101. 5

<sup>3</sup> cf. Mein. on Cratin. *Δραπ.* 9, *Ath.* 11. 501 d, Hesych.; there was perh. confusion bet. βαλανίομφ. 'acorn-bossed' and βαλανειόμφ. 'bath-stopper'

## SAPPHO

188

Scholiast on *Iliad* [ἀἰδρεῖ 'unknowing, ignorant']: The genitive to the nominative αἰδρεῖς ought to be αἰδρεος and the dative αἰδρεῖ; for it ought not to have a δ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like ἔχῃς, πόσις, and ὕψις; and therefore the form πολυῖδριδι,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative ἰδριδα and Phrynichus the nominative plural ἰδριδες.

189<sup>1</sup>

Scholiast on Theocritus ['my skin went often the colour of boxwood']: 'Green' or 'yellow'; θάψος is a kind of wood which is called, according to Sappho,

scytharium-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion *Etymologicum*: . . . as in Sappho χελύνη for χελώνη, tortoise or

lyre.

191

Pollux *Vocabulary*: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho's

. . . gold-knuckle cups . . .<sup>2</sup>

<sup>1</sup> cf. Phot. θάψος and another schol. on this passage, who ascribe the term 'Scythian-wood' to S.     <sup>2</sup> i. e. a gold cup with the bottom round like one end of a 'knuckle-bone' or die; cf. Ath. 11. 502 b



## ΑΛΚΑΙΟΥΤ

### Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμενας δύο, ὧν ὁ νότιος κλειστός τριηρικὸς ναυσὶ πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθύς, χῶματι σκεπαζόμενος· προκεῖται δ' ἀμφοῖν νησίον μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον· κατεσκευάσται δὲ τοῖς πᾶσι καλῶς. ἄνδρας δ' ἔσχεν ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἓνα τῶν ἑπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὁμοίως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τῇ τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιττακοῦ]· οὗτος μετὰ τῶν Ἀλκαίου γένομενος ἀδελφῶν Μελάγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον· καὶ περὶ τῆς

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<sup>1</sup> see on Sappho, p. 143    <sup>2</sup> see also *fr.* 121, 161 and Arist. *Pol.* 1311 b    <sup>3</sup> of Mytilene according to Suidas s. *Pittacus*,

## ALCAEUS

### LIFE

Strabo *Geography*: Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas<sup>1</sup> . . . In those days, as the result of dissensions, the city was ruled from time to time by tyrants, who form the theme of the *Political Songs*, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved.<sup>2</sup>

Diogenes Laertius *Lives of the Philosophers* [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.<sup>3</sup> In the war between Mytilene and

who gives the date as Ol. 42 (B.C. 612-609); A. himself was too young, cf. *fr.* 75

## LYRA GRAECA

Ἀχιλλεΐτιδος χώρας μαχομένων Ἀθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, Ἀθηναίων δὲ Φρύνων παγκρατιαστῆς Ὀλυμπιονίκης. συνέθετο δὴ μονομαχήσαι πρὸς αὐτόν· καὶ δίκτυον ἔχων ὑπὸ τὴν ἀσπίδα, λαθραίως περιέβαλε τὸν Φρύωνα καὶ κτείνας ἀνέσώσατο τὸ χωρίον. ὕστερον μέντοι φησὶν Ἀπολλόδωρος ἐν τοῖς Χρόνικοις διαδικασθῆναι τοὺς Ἀθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, ὃν καὶ τοῖς Ἀθηναίοις προσκρίναι. τότε δ' οὖν τὸν Πιττακὸν ἰσχυρῶς ἐτίμησαν οἱ Μυτιληναῖοι, καὶ τὴν ἀρχὴν ἐνεχείρησαν αὐτῷ. ὁ δὲ δέκα ἔτη κατασχὼν καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἀρχήν, καὶ δέκα ἐπέβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δὲ φησιν Ἀλκαῖον ὑποχείριον λαβόντα καὶ ἀπολύσαντα φάναι ὅτι  
'Συγγνώμη τιμωρίας κρείσσων.'

Ibid. 77 ἐτελεύτησε δ' (ὁ Πιττακὸς) ἐπὶ Ἀριστομένους τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας Ὀλυμπιάδος, βιούς ὑπὲρ ἑτη ἑβδομήκοντα.<sup>1</sup>

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae cognoscebantur.

Ath. 15. 694 a [π. σκολίων] . . . ὥς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·

Ἄσον δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου  
κ' Ἀνακρέοντος.

<sup>1</sup> mss add ἤδη γηραιός an old variant

## LIFE OF ALCAEUS

Athens for the possession of the Achilleïd (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the *Chronicles* of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.<sup>1</sup>

Dioigenes Laertius *Lives of the Philosophers*: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words 'Forgiveness is better than punishment.'

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius *Chronicle*: Olympiad 46. 2 (B.C. 595): Flourished the poets Sappho and Alcaeus.<sup>2</sup>

Athenaeus *Doctors at Dinner* [on drinking-songs]: Compare what Aristophanes says in the *Banqueters*, 'Take and sing me a drinking-song of Alcaeus or Anacreon.'

<sup>1</sup> see below on *fr.* 160

<sup>2</sup> cf. Suid. on Sappho (p. 145)

## LYRA GRAECA

Cic. *Tusc. Disp.* 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus!

Hor. *Od.* 1. 32. 3 . . . age dic Latinum,  
barbite, carmen,  
Lesbio primum modulate civi,  
qui ferox bello, tamen inter arma  
sive iactatam religarat udo  
litore navim,  
Liberum et Musas Veneremque et illi  
semper haerentem puerum canebat  
et Lycum nigris oculis nigroque  
crine decorum.

Ibid. 2. 13. 26 . . . et te sonantem plenius aureo,  
Alcaeae, plectro dura navis,  
dura fugae mala, dura belli.

Dion. Hal. 5. 421 Reiske: Ἀλκαίου δὲ σκόπει  
τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ ὅσον αὐτῆς μὴ  
τῇ διαλέκτῳ τι κεκάκωται καὶ πρὸ πάντων τὸ  
τῶν Πολιτικῶν ἀσμάτων<sup>1</sup> ἦθος. πολλαχοῦ γοῦν  
τὸ μέτρον τις εἰς περιέλοι ῥητορικὴν ἂν εὖροι  
πολιτικὴν.<sup>2</sup>

Quint. *Inst.* 10. 1 Alcaeus in parte operis aureo  
plectro merito donatur, qua tyrannos insectatur;  
multum etiam moribus confert; in eloquendo quoque  
brevis et magnificus et diligens, et plurimum  
Homero similis; sed in lusus et amores descendit,  
maioribus tamen aptior.

<sup>1</sup> mss πραγμάτων

<sup>2</sup> mss πολιτείας

<sup>1</sup> cf. Cic. *N.D.* 1. 21    <sup>2</sup> ref. perh. to the civil strife and

## LIFE OF ALCAEUS

Cicero *Tusculan Disputations*: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths!<sup>1</sup>

Horace *Odes*: . . . Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,<sup>2</sup> sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same: . . . and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war.<sup>3</sup>

Dionysius of Halicarnassus *Critique of the Ancient Writers*: only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his *Political Poems*. Often if the reader could but remove the metre he would find political rhetoric.<sup>4</sup>

Quintilian *Principles of Oratory*: Alcaeus is rightly awarded the 'golden quill' in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer's; but he stoops to jesting and love-making though better fitted for higher themes.

the ship of state      <sup>1</sup> cf. Hor. *Od.* 4. 9. 7, *Ep.* 1. 19-29, 2. 2. 99, Porph. and Acr. *ad loc.*, and Jul. *Mis.* p. 433 H.

<sup>4</sup> cf. *Comp.* 24, Synes. *Somn.* 156.

## LYRA GRAECA

Heph. π. Σημείων 138 καὶ μάλιστα εἶωθεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἑτερόμετρον ᾦ τὸ ᾄσμα τὸ ἐξῆς· ὃ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπὴν ᾗ><sup>1</sup> τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφούς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου<sup>2</sup> ἰδίως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἑτερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath. 10. 429 f ἐγὼ δ' ἐπεὶ παρεξέβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἀλκαίου τοῦ μελοποιοῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος· φησὶ γάρ που οὗτος· "Ἐγχεε κέρναις ἓνα καὶ δύο." ἐν τούτοις γάρ τινες οὐ τὴν κρᾶσιν οἶονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὄντα καθ' ἓνα κύαθον ἄκρατον πίνειν καὶ πάλιν κατὰ δύο. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδέδεκται τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων.

Ibid. 15. 668 e [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὥς ἴστορεῖ Δικαίάρχος ἐν τῷ Περὶ Ἀλκαίου.

Str. 13. 618 [π. Λέσβου]· . . . καὶ Ἑλλάνικος δὲ Λέσβιος ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφὼ καὶ τὸν Ἀλκαῖον ἐξηγησάμενος.

<sup>1</sup> Consbruch -E

<sup>2</sup> ἐπὶ δὲ τούτων i. e. all three? E

## LIFE OF ALCAEUS

Hephaestion *On Graphical Signs*: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus *Doctors at Dinner*: Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.<sup>1</sup>

The Same [on the *cottabos*]: The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract *On Alcaeus*.<sup>2</sup>

Strabo *Geography* [on Lesbos]: the historian Helianicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.<sup>3</sup>

<sup>1</sup> cf. *fr.* 164

<sup>2</sup> cf. *fr.* 85

<sup>3</sup> cf. *fr.* 85 and *Ath.* 15. 666 b, 11. 460 f



## LYRA GRAECA

Suid. Δράκων Στρατονικεύς· γραμματικός.  
 . . . Περὶ τῶν Πινδάρου Μελῶν, Περὶ τῶν  
 Σαπφoῦς Μέτρων, Περὶ τῶν Ἀλκαίου Μελῶν.

Ibid. Ὀραπόλλων· . . . γραμματικὸς διδάξας  
 ἐν Ἀλεξανδρείᾳ καὶ ἐν Αἰγύπτῳ, εἶτα ἐν Κωνσταν-  
 τινουπόλει ἐπὶ Θεοδοσίου. ἔγραψε . . . Ὑπό-  
 μνημα Σοφοκλέους, Ἀλκαίου, εἰς Ὅμηρον.

Vide *A.P.* 9. 184, 571, *Max. Tyr.* 37, *Ar. Byz.*  
*on Ar. Thesm.* 162, *Ath.* 10. 429 a, *Him. ap. Schenkl*

## ΑΛΚΑΙΟΥ ΜΕΛΩΝ

### Α'

## ΤΜΝΩΝ

### 1 εἰς Ἀπόλλωνα

*Him. Or.* 14. 10 ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν  
 ὃν ἐκεῖνος ᾔσεν ἐν μέλεσι παιᾶνα γράφων Ἀπόλλωνι. ἐρῶ δὲ ὑμῖν  
 οὐ κατὰ τὰ μέλη τὰ Λέσβια, ἐπεὶ μηδὲ ποιητικὸς τις ἐγώ, ἀλλὰ τὸ  
 μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο,  
 κοσμήσας αὐτὸν ὁ Ζεὺς μίτραν τε χρυσοῦ καὶ λύρα, δούς τε ἐπὶ  
 τούτοις ἄρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἄρμα, εἰς Δέλφους  
 πέμπει καὶ Κασταλίας νάματα ἐκείθεν προφητεύσοντα δίκην καὶ  
 θέμιν τοῖς Ἑλλήσιν· ὁ δὲ ἐπιβὰς ἐπὶ τῶν ἁρμάτων ἐφῆκε τοὺς  
 κύκνους εἰς Ὑπερβορέους πέτεσθαι. Δέλφοι μὲν οὖν, ὡς ᾔσθοντο,  
 παιᾶνα συνθέντες καὶ μέλος καὶ χόρους ἡϊθέων περὶ τὸν τρίποδα

<sup>1</sup> cf. *fr.* 85    <sup>2</sup> he speaks of the inventory of a temple-  
 treasury found at Delos containing θήκην τρίγωνον ἔχουσαν  
 βιβλία Ἀλκαίου 'a three-cornered roll-box or book-case con-  
 taining the Books of Alcaeus'; this shape would suit ten  
 rolls, and the tenth is the highest numbered Book of

## ALCAEUS

Suidas *Lexicon*: Dracon of Stratoniceia: A grammarian, writer of books . . . *On the Poems of Pindar, On the Metres of Sappho, On the Poems of Alcaeus*.<sup>1</sup>

The Same: Horapollon: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises *On Sophocles, On Alcaeus, and On Homer*.

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*Herm.* 1911. 420, 421; Homolle *Mon. Grecs* i. 7. p. 49<sup>2</sup> and *B.C.H.* 35 p. 286. l. 7

## THE POEMS OF ALCAEUS

### Book I

### HYMNS

#### 1 To APOLLO

Himerius *Orations*: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A. quoted; the date of the inscr. is not given, but it looks as if *fr.* 1 was to the Delian and not the Pythian Apollo

## LYRA GRAECA

στήσαντες, ἐκάλουν τὸν θεὸν ἐξ Ὑπερβορέων ἐλθεῖν· ὁ δὲ ἔτος ὅλον παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καιρὸν ἐνόμιζε καὶ τοὺς Δελφικοὺς ἠχῆσαι τρίποδας, αὐτοῖς κελεύει τοῖς κύκνοις ἐξ Ὑπερβορέων ἀφίπτασθαι. ἦν μὲν οὖν θέρος καὶ τοῦ θέρους τὸ μέσον αὐτό, ὅτε ἐξ Ὑπερβορέων Ἀλκαῖος ἄγει τὸν Ἀπόλλωνα, ὅθεν δὴ θέρους ἐκλάμποντος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινὸν τι καὶ ἡ λύρα περὶ τὸν θεὸν ἀβρύνεται· ἄδουσι μὲν ἀηδόνες αὐτῷ, ὅποιον εἰκὸς ᾄσαι παρ' Ἀλκαίῳ τὰς ὕρνιας· ἄδουσι δὲ καὶ χελιδόνες καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσαι, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι· ρεῖ καὶ ἄργοροις ἡ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισοδὸς μέγας αἶρεται πορφύρων τοῖς κύμασι, τὸν Ἐνιπέα τοῦ Ὀμήρου μιμούμενος. βιάζεται μὲν γὰρ Ἀλκαῖος ὁμοίως Ὀμήρῳ ποιῆσαι καὶ ὕδωρ θεῶν ἐπιδημίαν αἰσθῆσθαι δυνάμενον.

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν ἐστί, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον . . . οἶον

Ἐ. γ.<sup>1</sup> ὦ 'ναξ' Ἀπολλων, παῖ μεγάλῳ Δίος,  
ὃν ἐξεκόσμη γιγνόμενον πάτηρ  
μίτρα τε χρύσα καὶ χελύνα<sup>2</sup>  
δοῖς τ' ἐπὶ τοῖσδεσιν<sup>3</sup> ἄρμ' ἐλαύνην

5 κυκνόςσυστον,<sup>4</sup> Βέλφοις μὲν ἔπεμπε καὶ  
Καφισσόδωρον Κασταλίας ὕδωρ<sup>5</sup>  
δίκαν προφατεύσοντα κῆθα<sup>6</sup>  
καὶ θέμιν Ἑλλάδεσιν· σὺ δ' ἔββαις

κύκνοις ἔπηκας πτέσθ' ἐπ' Ὑπερβόροις.<sup>α</sup>  
10 Βέλφοις δ' ἄρ', ὥς ἄσθοντο, παάονα  
αὔλοισ<sup>7</sup> τε σύνθεντες χόροισι  
πὲρ τρίποδ' αἰθέων κέλοντο

<sup>1</sup> ll. 2-24, E from Him.      <sup>2</sup> χελ. Sa. 190      <sup>3</sup> see on Sa. 6

<sup>4</sup> cf. θεόςσυστος, αὐτόςσυστος and Sa. 172      <sup>5</sup> cf. Paus. 10.

8. 5. ἤκουσα . . . τὸ ὕδωρ τῇ Κασταλίᾳ ποταμοῦ δῶρον εἶναι τοῦ

Κηφισσοῦ· τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοιμίᾳ τῷ εἰς Ἀπόλλωνα

<sup>6</sup> Hdn. π. παθ. 2. 192      <sup>7</sup> cf. Plut. Mus. 14      <sup>α</sup> Ὑπερβόροις?

Περβόροις?

## ALCAEUS

tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining, in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforce makes the water able to know that a God is present.

Hephaestion *Handbook of Metre*: The epionic trimeter *a minore* is acatalectic, the so-called Alcaic eleven-syllable . . . for instance :

O King Apollo, son of great Zeus,<sup>1</sup>  
*e. g.* whom thy father did furnish forth at thy birth  
 with golden headband and lyre of shell, and  
 giving thee moreover a swan-drawn chariot to  
 drive, would have thee go to Delphi and the  
 water which is Cephissus' gift to Castaly,<sup>2</sup> there  
 to deliver justice and right in oracles unto Greece;  
 nevertheless, once mounted, thou badest thy  
 swans fly to the land of the Hyperboreans; and  
 although when the Delphians heard of it they  
 set a paeon unto flutes and dances of youths  
 around the tripod and besought thee to come

<sup>1</sup> cf. Sch. Heph. 84; and *fr.* 6: Heph. tells us this is Ode 1 of Book I

<sup>2</sup> cf. Pausanias 'I have heard . . . that the water is a gift to Castalia from the Cephissus, and Alcaeus says this too in his prelude to Apollo'

## LYRA GRAECA

- e. g. Ὑπερβόρων<sup>α</sup> σ' ἔλθην· σὺ δ' ὅλον *Ῥέτος*  
 κήθуй θεμιστεύσαις, ὅτα καῖρος ἦς  
 15 καὶ Βελφίκοις ἄχην τρίποσσιν,  
 αὐθι<sup>1</sup> κύκνοις ἐκέλω ἀππέτεσθαι.  
 ἦς μὰν θέρος καὶ τῷ θέρεος μέσον,  
 ὅτ' ἐξ Ὑπερβόρων πάλιν ἵκεο·  
 ἄδόν τ' ἀήδω καὶ χελίδω  
 20 φβεγγομένα τε τέαν βρότοισι  
 τέττιξ τύχαν, καὶ Κασταλία ἀργύροις  
 ρῇ νάμασιν καὶ πορφυροκύματος<sup>2</sup>  
 ἄρθη μέγαις Κάφισσος εὖ Φεί-  
 δων θεὸν οὐκ ἀπύδαμον ἔντα<sup>3</sup> . . .

### 2-5 εἰς Ἑρμῆν

Heph. 83 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν καλούμενον  
 ἐνδεκασύλλαβον οἶον· (Sa. 1) . . . ἔστι δὲ καὶ παρ' Ἀλκαίῳ—  
 καὶ ἔδηλον ὁποτέρου ἐστὶν εὖρημα, εἰ καὶ Σαπφικὸν καλεῖται—,  
 οἶον·

Χαῖρε Κυλλάνας ὁ μέδεις,<sup>4</sup> σὲ γάρ μοι  
 θυμός ὑμνην, τὸν κορύφαισιν αὐφαῖς<sup>5</sup>  
 Μαῖα γέννατο Κρονίδα μάεισα<sup>6</sup>  
 παμβασίλῃ.

<sup>1</sup> cf. Thess. inscr. αὐθῃ Hfm 48, Alc. 122. 10 ἄγι, Apoll.  
*Adv.* 163. 2, Hdn. 2. 932. 20 <sup>2</sup> cf. χρυσόρματος <sup>3</sup> Pind.  
*P.* 4. 5 <sup>4</sup> mss Choer. also μέδων: ll. 2-4 only. in Choerob.  
 on Heph. l.c. <sup>5</sup> some mss κορυφᾶσιν αὐφαῖς = ἀφῖαις  
*E*, cf. ἄημι, Hesych. ἕος· πνεῦμα, Theocr. 30. 5 παραύφαῖς (mss  
 παραύλ.) = παρηταῖς: mss αὐγαῖς, ἄγναις: *B* αὐταῖς <sup>6</sup> μάεισα

## ALCAEUS

*e. g.* thence, yet for a whole year dealest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

### 2-5 TO HERMES

Hephaestion *Handbook of Metre*: As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance: (Sa. 1) . . .; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance:<sup>1</sup>

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maïa bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

<sup>1</sup> Heph. tells us this was Ode 2 of Book I: cf. Choer. on Heph., Apoll. *Synt.* 93 (*Gram. Gr.* 2. 2. 78) who discusses whether μέδεις is verb or partep.: perh. cf. for the rest Philostr. *Vit. Ap.* 5. 15, *Im.* 1. 25

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(δέδασα δαείς, μέμαα μαείς) 'desired, loved,' Michelangeli -*Ε*  
 mss μαία, μέγιστα: *Β* μλγείσα \* see p. 318 n. α

## LYRA GRAECA

*Men. Encom. Rh. Gr.* 9. 149 Walz [π. γενεαλογικῶν]. ἀλλ' ἐπεὶ εὖρηται καὶ τοῦτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς ἀρχαίοις καὶ ἤδη τινὲς καὶ Διονύσου γονὰς ὕμνησαν καὶ Ἀπόλλωνος γονὰς ἕτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαίστου καὶ πάλιν Ἑρμοῦ, καὶ τοῦτ' ἀποτετμήμεθα τὸ μέρος . . . ἔστι δὲ ποιητῇ μὲν<sup>1</sup> καθ' αὐτὸν<sup>2</sup> μόνον τὸ εἶδος χρήσιμον, συγγραφῇ δὲ οὐδέποτε. ὁ μὲν γὰρ καὶ Χάριτας μαιευομένας καὶ Ὠρας ὑποδεχομένας καὶ τὰ τοιαῦτα πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἐρεῖ.

### 4

*Paus.* 7. 20. 2 βουσί γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἐδήλωσεν ἐν ὕμνῳ τῷ εἰς Ἑρμῆν, γράψας ὡς ὁ Ἑρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος.

*Porph. Hor. Od.* 1. 10. 1 ['Mercuri facunde nepos Atlantis . . .']: Hymnus est in Mercurium ab Alcaeo lyrico poeta.

*Id.* 1. 10. 9 ('te boves olim nisi reddidisses | per dolum amotas, puerum minaci | voce dum terret, viduus pharetra | risit Apollo'): . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit.

*Sch. Il.* 15. 256 [Ἀπόλλωνα χρυσόορον]. Ἑρμῆς ὁ Διὸς καὶ Μαίας τῆς Ἀτλαντος εὔρε λύραν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὐρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἔκλεψεν αὐτοῦ καὶ τὰ ἐπὶ τῶν ὤμων τόξα· μειδιάσας δὲ ὁ θεὸς ἔδωκεν αὐτῷ τὴν μαντικὴν ῥάβδον, ἀφ' ἧς καὶ χρυσόρραπισ ὁ Ἑρμῆς προσηγορεύθη· ἔλαβε δὲ παρ' αὐτοῦ τὴν λύραν ὅθεν καὶ χρυσῶρ ὠνομάσθη ἀπὸ τοῦ τῆς κιθάρας ἀορτῆρος.<sup>3</sup>

<sup>1</sup> mss ὡς π. μ. (from marginal correction of previous line)  
<sup>2</sup> E: mss αὐτὸ <sup>3</sup> see p. 324

## ALCAEUS

Menander *Declamations* [on genealogic hymns]. . . . But since this literary form is found among the ancients, and some ere this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class. . . . The form is useful only to the poet, never to the prose-writer; for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible.<sup>1</sup>

Pausanias *Description of Greece*: Apollo's delight in oxen is shown by Alcaeus in the *Hymn to Hermes*, where he says that Hermes stole oxen from Apollo.

Porphyrion on Horace Ode 1. 10 ['Mercury, thou eloquent son of Atlas' daughter']: A hymn to Mercury by the lyric poet Alcaeus.

The Same ['Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen']: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on *Iliad* ['Apollo wielder of gold']: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God's power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called 'God of the golden wand,' and received from him the lyre which has given him the name of 'the wielder of gold' from the strap to which the lyre is fastened.<sup>2</sup>

<sup>1</sup> Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174    <sup>2</sup> see next page



## LYRA GRAECA

- e. g.<sup>1</sup> κῶτ' Ἀπόλλωνος βόας ἐξέκλεψας  
 εὔρε μέν σφε μάντις ἄναξ, ἐπεὶ δὲ  
 δεῖνά σ' ἀπείλη, τότα δὴ σὺ καὶ τὰπ-  
 ομμάδι' αὐτῷ  
 5 ἐξέκλεψας τόξ'.<sup>2</sup> ὁ δὲ μειδιῖσαις  
 μαντίαν σοι ράβδον ἔδωκ', ἀπ' ἧς τὴν  
 καὶ κλύεις χρυσόρραπις ἐν βρότοισι,  
 καῖλαβεν αὐτός  
 ἐκ σέθεν χέλυν, τόθεν ὠνύμασται  
 10 χρυσάωρ . . .

5

Ath. 10. 425 c [π. οἰνοχοῶν]· τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες  
 ἱστοροῦσι τὴν Ἀρμονίαν . . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει  
 αὐτῶν οἰνοχόον ὡς καὶ Σαπφῶ λέγουσα (Sa. 146).

### 6 εἰς Ἀθηνᾶν

Strab. 9. 411 [π. Κορωνείας]· κρατήσαντες δὲ (οἱ Βοιωτοὶ) τῆς  
 Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰωνίας Ἀθηνᾶς ἱερὸν  
 ἰδρὺν αὐτοδωμένον τῷ Θεσσαλικῷ καὶ τὸν παραρρέοντα ποταμὸν  
 Κουάριον προσηγόρευσαν ὁμοφώνως τῷ ἐκεῖ· Ἀλκαῖος δὲ καλεῖ  
 Κωφάλιον<sup>3</sup> λέγων·

ᾧ ὦ νασσ' Ἀθανᾶ πολε[μάδοκα],<sup>4</sup>  
 ἃ ποι Κορωνείας ἐπιφείδεο  
 ναύω πάροιθεν ἀμφι[κλύστῳ]<sup>5</sup>  
 Κωφαλῖω<sup>3</sup> ποτάμῳ παρ' ὕχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιώτια συνετέλουν.

<sup>1</sup> E from Sch. II.    <sup>2</sup> cf. Theocr. 29. 29.    <sup>3</sup> E, cf. κῶας :  
 mss Κωρ. : Call. Pall. 5. 63 Κωρ.    <sup>4</sup> Wel. -Ahr. : mss λέγων  
 ἄσσ' Ἀθᾶνα ἀπολε . . .    <sup>5</sup> ἃ ποι Κωρ. Wel : mss ἀπὸ Κοιρωνίας :

## ALCAEUS

c. g. And when thou stolest away the oxen of Apollo, 'tis true he found them, being Lord of divination; but when he threatened thee full direly, then thou stolest away the very bow and arrows that were upon his shoulder: whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold.'

### 5

Athenaeus *Doctors at Dinner* [on winebearers]: According to some writers the winebearer of the Gods was Harmonia . . . Alcaeus makes Hermes bear their wine and so does Sappho (146).

### 6 TO ATHENA

Strabo *Geography*: When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coälius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coälius . . .

And it is here that they used to hold the Pan-Boeotian festival.

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ἐπιFeίδεο E, cf. for gen. προσορῶ: B ἐπὶ πιστέων: γαῖαν Wel: mss ἐπιδεων αυω: ἀμφικλ. E (in a bend of the river): Wel. ἀμφιβάλει: mss ἀμφλ . . .

# LYRA GRAECA

## 7

Strab. 9. 412 [π. Ὀγχηστοῦ]· οὐκ εἶδ' ὁ Ἀλκαῖος, ὥσπερ τὸ τοῦ ποταμοῦ ὄνομα παρέτρεψε τοῦ Κουαρίου, οὕτω καὶ τοῦ Ὀγχηστοῦ κατέψευσται, πρὸς ταῖς ἐσχατιαῖς τοῦ Ἑλικῶνος αὐτὸν τιθείς· ὁ δ' ἐστὶν ἄπωθεν ἱκανῶς τούτου τοῦ ὅρους.

## 8

Apoll. Pron. 76. 32 σαφὲς ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνέμεται, καθὼ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται. Ἀλκαῖος·

. . . ὥστε θέων μήδεν' Ὀλυμπίων  
λῦσ' ἄτερ *F*έθεν<sup>1</sup> . . .

## 9 εἰς Ἑφαιστον

[*Vide* 3]

## 10 εἰς Ἄρη

Cram. *A.O.* 3. 237. 1 ζητοῦμεν καὶ τὴν τοῦ Ἄρης, Ἀρεος γενικὴν, πῶς εὐρῆται διὰ διφθόγγου· λέγομεν Ἀρευος, Ἀρευι· (24)· ἢ κλητική·

. . . Ἀρευ, δι' ὦ φόβος δαΐκτῃρ<sup>2</sup> . . .

## 11 [εἰς Ἀφροδίτην]

*Ox. Pap.* 1233. 12. 5-9

[.	.	.	.	.	.	.	τέ]μενος	λάχοισ[α]
[.	.	.	.	.	.	.	κ]ορύφαν	πόλῃος
[.	.	.	.	.	.	.	]ν	Ἀφρόδιτα
[.	.	.	.	.	.	.	.]	

<sup>1</sup> Bek. (but λῦσαι ἄτερ): mss λυσεατερ γεθεν  
mss διακ.

<sup>2</sup> Cram :

## ALCAEUS

### 7<sup>1</sup>

Strabo *Geography* [on Onchestus]: And Alcaeus, who changed the name of the river Cuarius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain.

### 8

Apollonius *Pronouns*: It is clear moreover that the Aeolic digamma [*w*] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

. . . so that [he] could loose none of the Olympians without his aid.<sup>2</sup>

### 9 To HEPHAESTUS

[See 3]

### 10 To ARES

Cramer *Inedita* (*Oxford*): We are enquiring also how *Ἄρεος* the genitive of *Ἄρης* 'War' is found with a diphthong, *Ἄρεως*, [and the dative] *Ἄρει*; compare: (24); and for the corresponding vocative:

. . . O War, through whom murderous Fear . . .

### 11 [To APHRODITE]

From a Second-Century Papyrus:

. . . who possessest a precinct . . . summit of the city . . . Aphrodite . . .

<sup>1</sup> perh. from the same hymn      <sup>2</sup> prob. Hephaestus' aid;  
cf. *Od.* 8. 266 ff.; *L* compares *Lib.* 8. 38 and concludes that  
3, 8, 34, 91 and *Sa.* 70 belong to one poem

# LYRA GRAECA

12

*Apoll. Pron.* 395 A ἡ τεός Δωρικὴ τῇ σός ὁμωνυμεῖ . . . καὶ παρ' Αἰολεῦσιν· Ἀλκαῖος ἐν πρώτῳ·

τὸ δ' ἔργον ἀγῆσαιτο τέα κόρα<sup>1</sup>

13 [εἰς Ἑρωτά?]

*Et. Gud.* 278. 17 τὰ γὰρ ἔνθη λέγεται ἡμερα<sup>2</sup> ἐπεὶ ἐν τῷ ἔαρι φύονται ὅτε καὶ τὰ ἐρωτικὰ θερμότερα ἔστι. τούτου χάριν καὶ ὁ Ἀλκαῖος Ζεφύρου καὶ Ἴριδος τὸν Ἑρωτά φησιν.

*Plut. Amator.* 20 τὰ μὲν οὖν πολλὰ ποιηταὶ προσπαίζοντες εἰκόασιν τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ ἄδειν ἐπικωμάζοντες, ὀλίγα δὲ εἴρηται μετὰ σπουδῆς αὐτοῖς, εἴτε κατὰ νοῦν καὶ λογισμὸν εἴτε σὺν θεῷ τῆς ἀληθείας ἀψαμένοις· ὧν ἐν ἔστι καὶ περὶ τῆς γενέσεως·

. . . . . δεινότατον θεῶν  
<σέ> γέννατ' εὐπέδιλλος Ἴρις  
χρυσοκόμα Ζεφύρῳ μίγεισα.<sup>3</sup>

εἰ μὴ τι καὶ ὑμᾶς ἀναπεπείκασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἀνθηρὸν γεγονέναι τὴν εἰκασίαν.

14 εἰς Διοσκούρους

*Ox. Pap.* 1233. 4

[Δεῦτε γὰν κάλαν Πέλ]οπος λίποντε[s]<sup>a</sup>  
[παῖδες ἴφθ]ιμοι Δίος ἡδὲ Λήδα<sup>4</sup>  
[ἰλλάφ] θύμῳ προ[φά]νητε Κάστορ  
καὶ Πολύδευκες,

5 οἱ κατ' εὖρῃαν χθόνα καὶ θάλασσαν  
παῖσαν ἔρχ[εσθ'] ὦ[κυπό]δων ἐπ' ἵππων,  
ρῆα δ' ἀνθρώ[ποις] θανάτῳ ρύεσθε  
δακρυνέντος<sup>5</sup>

## ALCAEUS

### 12

Apollonius *Pronouns*: The pronoun *τὸς* is Doric for *ὁς* 'thy' . . . and occurs in the Aeolic writers; compare Alcaeus Book I:

. . . and may thy daughter lead the enterprise<sup>1</sup>

### 13<sup>a</sup> [To LOVE?]

*Etymologicum Gudianum*: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch *Amatorius*: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . thee, awfulest of Gods, sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

### 14 To THE DIOSCURI

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death

<sup>1</sup> prob. Persuasion, cf. Sa. 33    <sup>2</sup> cf. *E.M.* 470. 28, Theocr. 13 *Arg.* (*\*Ἐπίδος* for *\*Ἰπίδος*), Eust. *Il.* 391. 24, 555. 30

<sup>1</sup> ἀγήσαιο Bast: mss -ατο    <sup>2</sup> mss ἵμερα    <sup>3</sup> γέννατ' B: mss γέλνατ': μίγεισα Pors: mss μιχθεῖσα    <sup>4</sup> ll. 2-3 Hunt-Wil.  
<sup>5</sup> P ζακρ. hyperaeol. ? Wil. keeps as compd. of κρυβεῖς    <sup>6</sup> L-E

## LYRA GRAECA

εὐσδύ[γ]ων<sup>1</sup> θρώσκοντ[ες ὄν] ἄκρα νάων  
 10 [π]ήλκεθεν λάμπροι προτό[νοισ'] ἴσο]ντες<sup>2</sup>  
 ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες  
 νᾶϊ μελαίνα. . . .

### 15 εἰς Ἀχιλλέα

Eust. ad Dion. Perieg. 306 ἄλλοι δέ φασιν ἕτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, ὃς ἠράσθη τε τῆς Ἰφιγενείας καὶ πεμφθεῖσαν ἐκείσε ἔμεινεν ἐπιδιώξας,<sup>3</sup> ἐξ οὗ ὁ τόπος Ἀχίλλειον. οἱ δὲ τοῦτο λέγοντες παραφέρουσι μάρτυρα τὸν Ἀλκαῖον λέγοντα·

ᾠ ἴναξ Ἀχιλλεὺς ὃς γὰρ Σκυθίκας μέδεις . . .<sup>4</sup>

### 16 εἰς τὰς Νύμφας

Heph. 66 [π. ἀντισπαστικῷ]· τὸ δὲ ἀκατάληκτον (τετράμετρον) καλεῖται Σαπφικὸν ἐκκαίδεκάσύλλαβον, ᾧ τὸ τρίτον ὄλον Σαπφούς γέγραπται, πολλὰ δὲ καὶ Ἀλκαίου ἔσματα·

Νύμφαι,<sup>5</sup> ταῖς Δίος ἐξ αἰγιόχω φαῖσι τετυχ-  
 μέναις . . .

### 17 εἰς Ἑβρον

Ox. Pap. 1233. 3. 8 + 9. 9 + 18 (cf. 109 Bgk.)<sup>6</sup>

Ἑβρε, κάλλιστος ποτάμων, παρ Α[ἴνον]  
 ἐξί[εις ἐς] πορφυρίαν θάλασσαν  
 Θρακ[ίας ἐρ]ευγόμενος ζαλαίας  
 νίππ[α φ]ά[εν]υον,<sup>7</sup>

<sup>1</sup> cf. C.R. 1916. 103    <sup>2</sup> Hunt - E (l.c.)    <sup>3</sup> E: mss ἴφ. πεμφθείσης ἐκεῖ καὶ ἐμ. ἐπιδιώκων    <sup>4</sup> ᾠ ἴναξ E: mss om. (intermediate stage ὦν ἄχ.): γὰρ B: mss τᾶς    <sup>5</sup> E (like all H.'s citations where possible, the line is the first of a

## ALCAEUS

by leaping to the high-top of benchèd barks, there to sit far-seen upon the forestays, and so lighting the midnight path of the black ship<sup>1</sup> . . . .

### 15 To ACHILLES

Eustathius on Dionysius the Geographer : Others say that this is another Achilles, king of the district among the Scythians, who had fallen in love with Iphigeneia and remained there after following her when she was sent thither. The commentators who hold this view call Alcaeus to witness where he says :

O King Achilles, who rulest the land of Scythia . . .

### 16 To THE NYMPHS

Hephaestion *Handbook of Metre* [on the antispastic] : The acatalectic tetrameter is called the Sapphic sixteen-syllable, and the whole of Sappho's third Book is written in it, as well as many poems of Alcaeus, such as :

O Nymphs, who they say are sprung from the Aegis-Bearer . . .

### 17 To THE HEBRUS

From a Second-Century Papyrus :

Hebrus, fairest of rivers, beside Aenus town thou goest forth disgorging a shining bath<sup>2</sup> of Thracian foam into the purple sea, and many maidens stand

<sup>1</sup> *i.e.* St. Elmo's fire      <sup>2</sup> *νίππα* = *νίμμη*

poem) : mss -αις  
prob. *φαεινον* (*E*)

<sup>6</sup> joined by *L* ; suppl. Hunt-*L-E*

<sup>7</sup> *P*



## LYRA GRAECA

ὅ και σε πόλλαι παρθένικαι πάρ[εσαν]<sup>a</sup>  
 [καὶ κá]λων μῆρων ἀπάλαισι χέρ[σι]  
 [δέρμ]α θέλγονται, τό[σ]ον<sup>b</sup> ὥς ἄλει[φαρ]  
 [ῥῆπιον] ὕδωρ  
 [κακχέοισαι . .]

18 εἰς Πενίαν

Stob. *Fl.* 96. 17 [πενίας ψόγος]: Ἀλκαίου ποιητοῦ·

Ἄργάλεον Πενία κάκον ἄσχετον, ἃ μέγαν  
 δάμναις λᾶον Ἀμαχανία σὺν ἀδελφία<sup>1</sup> . . .

B'

## ΠΟΛΕΜΙΚΩΝ

19

Ath. 14. 627 a [π. μουσικῆς]: τὸ δ' ἀρχαῖον ἡ μουσικὴ ἐπ' ἀνδρείαν προτροπὴ ἦν. Ἀλκαῖος γοῦν ὁ ποιητής, εἰ τις καὶ ἄλλος μουσικώτατος γενόμενος, πρότερά τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. εἰδὲ καὶ ἐπὶ τοῖς τοιούτοις σεμνυνόμενός φησιν·

μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ'  
 Ἄρη κεκόσμηται στέγα  
 λάμπραισιν<sup>2</sup> κυνίαισι, κατ' τῶν λεῦκοι κατύ-  
 περθεν ῥῆπιοι λόφοι  
 νεύοισιν κεφάλαισιν ἀνδρῶν ἀγάλματα· χάλκισαι  
 δὲ πασσάλοις

<sup>1</sup> ἀργάλεον Blass: μέγαν: mss also μέγα: δάμναις B: mss -νησι <sup>2</sup> mss λάμπρασι(ν) <sup>a</sup> P περ[ <sup>b</sup> sugg. L (but τὸ σον): P has point after ]a to separate δέρμα τό σον (E)

## ALCAEUS

beside thee and rub with dainty hands the smooth  
flesh of fair thighs, pouring thy water over them-  
selves even as a soothing unguent . . .<sup>1</sup>

### 18 To POVERTY

Stobaeus *Anthology*: From the poet Alcaeus:

O Poverty, thou grievous and resistless ill, who  
with thy sister Helplessness overwhelmest a great  
people . . .

## BOOK II

### WAR-SONGS

#### 19<sup>2</sup>

Athenaeus *Doctors at Dinner* [on music]: In ancient times  
music was used as an incitement to courage. For instance,  
the poet Alcaeus, who was a very great musician, became  
over-warlike and puts the claims of courage before those of  
poetry, and therefore prides himself on things of war in the  
following words:

The great house is all agleam with bronze. War  
has bedecked the whole roof with bright helmets,  
from which hang waving horse-hair plumes to make  
adornment for the heads of men; the pegs are

<sup>1</sup> for bathing as a sign of warmer weather, cf. Long. *Past.*  
3. 24      <sup>2</sup> cf. Eust. *Il.* 1319. 67

## LYRA GRAECA

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες,  
 ἄρκος ἰσχύρω βέλεος,<sup>1</sup>  
 5 θόρρακές τε νέω λίνω κούιλαί<sup>2</sup> τε κατ' ἄσπιδες  
 βεβλήμεναι,  
 παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώμματα<sup>3</sup>  
 πόλλα καὶ κυπάσσιδες·  
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρώτιστ' ὑπὰ  
 Φέργον ἔσταμεν<sup>4</sup> τόδε.

καίτοι μᾶλλον ἴσως ἤρμωτε τὴν οἰκίαν πλήρη εἶναι μουσικῶν  
 ὀργάνων. ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον εἶναι  
 μεγίστην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

### 20

Strab. 14. 661 [π. Καρῶν]· τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου  
 τά τε ὕψωα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους·  
 ἅπαντα γὰρ λέγεται Καρικά· . . . ὁ δὲ Ἀλκαῖος·

λόφον τε σείων Κάρικον . . . .

### 21

Hdn. π.μ.λ. 2. 929. 15 Lentz παρητησάμεθα δὲ Αἰολίδα  
 διάλεκτον διὰ τὸ πτάζω·

ἔπταζον ὥστ' ὄρνιθες ὦκυν  
 αἶετον ἐξαπίνας φάνεντα.<sup>5</sup>

### 22, 23, 24

Choer. Gram. Gr. 4. 214. 20 ἀλλ' ἐπειδὴ τὰ εἰς εὐς ἀπο-  
 βάλλουσι τὸ υ κατὰ τὴν γενικὴν . . . χωρὶς τοῦ Ἄρεος Ἄρεος·  
 τοῦτο γὰρ ἐφύλαξε τὸ υ παρὰ τοῖς Αἰολεῦσιν, οἶον·

. . . . Ἄρεος στροτιωτέροις<sup>6</sup>

<sup>1</sup> mss ἰ. βέλεος, ἰσχυροβελές: ἄρκος: mss also ἔρκος <sup>2</sup> mss  
 κοίλαι <sup>3</sup> mss ζώματα <sup>4</sup> subjunct. = ἑσταῶμεν <sup>5</sup> B:  
 mss ἔπταζον· ὥς τό· and ἐξαπτήνας <sup>6</sup> mss στρατ.

## ALCAEUS

hidden with bright brazen greaves to ward off the strong arrow, corslets of new linen cloth and hollow shields are piled upon the floor, and beside them stand swords of Chalcidian steel, and many a doublet, many a kilt. These we cannot forget, so soon as ever we undertake this task.

Whereas the house should rather, perhaps, have been full of instruments of music. But the ancients considered courage to be the greatest of the political virtues, etc.

### 20<sup>1</sup>

Strabo *Geography* [the Carians]: Their warlike proclivities are indicated by the shield-thong, shield-device, and helmet-plume, all of which are called Carian; compare . . . and Alcaeus

and tossing a Carian plume . . .

### 21

Herodian *Words without Parallel*: I excepted the Aeolic dialect because of  $\pi\rho\delta\zeta\omega$  'to cower'; compare

They towered like birds at the sudden sight of a swift eagle.

### 22, 23, 24

Choeroboscus *On the Canons of Theodosius*: But since nouns in *-eus* lose the *u* in the genitive . . . except 'Apeus' 'Apevos' 'War,' for this has kept the *u* in Aeolic, as:

greater warriors than the War-God

<sup>1</sup> cf. Eust. *Il.* 367. 25.

# LYRA GRAECA

καὶ πάλιν

· · · · · τὸ γὰρ  
Ἄρενι καθάνην κάλον · · · ·

καὶ πάλιν

μεῖξαν γ' ἐς ἀλλάλοις Ἄρενα.<sup>1</sup>

25<sup>2</sup>

Hesych. ἐπιπνεύων.<sup>3</sup> . . . Ἀλκαῖος.

· ἡ ποι σὺν ἀνδρῶν ἄγε <δε>δάσμενον  
στρότον, νόμισμ' ἐν οἷ πνέοισα.<sup>4</sup>

26<sup>5</sup>

Ox. Pap. 1233. 8. 3-5

[. . . .] εὐτέ με γῆρας τε[τόρη] ἀλγάρεον, ἐνθ'  
ἔμοι]  
[μὴ γένοι]το λάθε[σθ]αι χ[ά]ρ[ι]τος τῶν προτέρων  
φίλων.]

27<sup>6</sup> [εἰς Μυτιλήνην]

Ibid. 5-12

[Νῦν παί]δων ἀπάλων σ' ὕμν[έομεν] γὰ τρόφ',  
ὅσοι στίχι]  
[τᾷ πρώ]τᾳ πολιάταν, ὀλιγον σφ[ῶν] πεποήμ-  
μενοι]  
[ἔξισαν.] τὸ γὰρ ἐμμόρμενον ὄρ[γον] θέσαν  
ἀνδρεσι]

<sup>1</sup> mss also μέξαντες ἀλλήλοισιν Ἄρενι (Ἄρενα) <sup>2</sup> cf. Camb. Philol. Soc. Proc. 1916 <sup>3</sup> ms ἐπιπνεύων, see Schmidt

## ALCAEUS

and again :

for 'tis noble to die in war ;

and again :

They mingled war one against another.<sup>1</sup>

### 25

Hesychius ἐπιπνεύων 'breathing upon, inspiring': . . .  
Alcaeus :

Verily she did join together a divided host of men  
by inspiring it with law and order.

### 26

From a Second-Century Papyrus :

. . . As for me, when grievous age wears me out,  
then be it not mine to forget the kindness of such  
as were my friends of old.

### 27 [To MYTILENE]

From the Same :

Now is our song of thee, thou great Nurse of all  
those tender youths who recking so little of them-  
selves took the field in the first rank of our people ;  
for they have done the allotted task of men with the

<sup>1</sup> cf. Cram. *A.O.* 3. 237. 3

---

<sup>2</sup> *E l.c.* : ms ἡπousυναγαγνδρωνδασμενον στρατην νομισμένοι  
πνέοισα <sup>3</sup> *E, C.R.* 1916. 103 <sup>4</sup> so *E, l.c.*

## LYRA GRAECA

[μὴ ἄλλ]αισ' ἄνδρεσι τοῖς γεινο[μένοισιν δια-  
νοίαις.]

5 [αἰ πάντ]ᾱ σόφος ἦ καὶ φρέσι πύκνα[ις ἵκελος  
θέω,]

[οὐδέ κ' ὦ]ς παρὰ μοῖραν Δίος οὐδὲ τρίχ'  
[ἐτιλλόμεν,]

[ἄνδρες τ'] ἔντες<sup>a</sup> ἄσαις μειχ[νύμεθ' ἀνδρο-  
πρέπεσιν βίον.]

[νέοισιν δ]ὲ φέρεσθαι βάθυ[ν ἐς πῶρον  
'Αρηϊῶ]

e. g. [οὐκ ἔοικε κλόνω· οὗτοι δ', ὅτ' ἔπηλθεν  
δυσεπήβολος]

[στρότος τὰν πόλιν, οὐκ ἐξεφόβεντ', ἀλλὰ σὺν  
ἔντεσι]. . .

28<sup>1</sup>

Aristid. 1. 821 δι' ἃ πάντα χρῆ καὶ τὸ συμβεβηκὸς ἐνεργεῖν  
ὡς πρῶτατα, καὶ τῶν δευτέρων ἐρρωμένως ἀντέχεσθαι, καὶ τὸν  
λόγον βεβαιῶσαι, ὅτι·

Οὐκ οἴκiai κάλως τετεγάσμεναι  
λίθοι τε τειχέων εὖ δεδομήμενοι<sup>2</sup>  
οὐδὲ στένωποι καὶ νεώρι'  
ἃ πόλεις, ἀλλ' ἄνερες χράεσθαι

5 τοῖς αἰ παρῑσι δυννάμενοι . . .

29<sup>1</sup>

Nicol. *Progymn.* 1. 277 Walz πρὸς ἃ δὴ βλέπων Ἀλκαῖος ὁ  
ποιητὴς οὐ ξύλα καὶ λίθους ἀλλ' ἄνδρας ἐφιλοσόφησε πόλεως  
σύστασιν.

<sup>a</sup> P ὄντες <sup>1</sup> E, *Camb. Philol. Soc. Proc.* 1916 mss . . .  
ἐστεγασμένοι . . . οὐδὲ λίθοι . . . στενωποί τε καὶ . . .  
ἄνδρες χρῆσθαι . . . αἰ παροῦσι δυνάμ. <sup>2</sup> οἱ ἢ δεδμήμενοι?

## ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,<sup>1</sup> and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them. [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

### 28<sup>2</sup>

Aristides *Rhodian Oration*: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-built, nay nor canals and dockyards, make the city, but men able to use their opportunity.

### 29<sup>3</sup>

Nicolaus *First Exercises in Oratory*: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men.

<sup>1</sup> *i. e.* I am content to be a grown man as my beard shows me to be      <sup>2</sup> *cf.* Aristid. 1. 791



## LYRA GRAECA

Aristid. 2. 273 π. τῶν Τεττάρων . . . τὸν λόγον ὃν πάλαι  
μὲν Ἀλκαῖος ὁ ποιητῆς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαβόντες  
ἐχρήσαντο ὡς ἔρα·

οὐ λίθοι ξύλα τ', οὐ τέχνα  
τεκτόνων πόλεις, ἀλλ' ὅπα  
ποττά κ' ἔωσιν ἄνδρες  
αὐτοῖς σῶζην<sup>1</sup> εἰδοτες, ἔν-  
5 ταῦθα τείχεα καὶ πόλεις.<sup>1</sup>

30<sup>2</sup>

Sch. Aesch. *Sept.* 398 [οὐδ' ἐλκοποιὰ γίνεται τὰ σήματα].  
ταῦτα παρ' Ἀλκαίου·

οὐ <γὰρ> τιτρώσκει τὰπίσαμ' οὐδ'  
αὐτα κατ' αὐτ' ἐδύναν ἔχοισιν  
αἱ μὴ αὐτὸς ὥχων αἶ κε γέναιος ἦ.<sup>3</sup>

31

Gram. *A.P.* 4. 61. 13 ἄρκος· οὐδέτερον, οὐ μέμνηται Ἀλκαῖος·

. . . . . τῶ ἀχάλιννον<sup>4</sup>  
ἄρκος ἔσῃ . . . . .

32

Apoll. *Prop.* 101. 3 ἔσφε Αἰολεῖς·

. . . . . ὅτ' ἄσφ' ἀπολλυμένοις σάως.<sup>5</sup>

Ἀλκαῖος δευτέρῳ.

<sup>1</sup> mss οὐδὲ ξύλα οὐδὲ τέχνη αἱ πόλεις εἶεν ἀλλ' ὅπου ποτ' ἂν  
ᾤσιν . . . ἐντ. καὶ τείχη καὶ πόλεις <sup>2</sup> *E, Camb. Philol.*  
*Soc. Proc.* 1916 <sup>3</sup> mss . . . τὰ ἐπίσημα ὅπλα οὐδὲ αὐτὰ καθ'  
ἑαυτὰ δύναμιν ἔχει εἰ μὴ ἔρα ὁ φέρων αὐτὰ ἐὰν γενναῖος ᾖ:  
ἐδύναν = ὀδύνην <sup>4</sup> *E, i. e.* ἀχάλιννον (the quotation must

## ALCAEUS

Aristides *The Four Great Athenians*: . . . the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner,  
make the city; but wheresoever are men who know  
how to keep themselves safe, there are walls and  
there a city.

### 30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry  
pain, except he that wields them, if *he* be a noble  
man.

### 31

Cramer *Inedita* (Paris) ἄρκος 'defence': neuter; used by Alcaeus:

. . . to whom you shall be an unbridleable  
defence.<sup>1</sup>

### 32

Apollonius *Pronouns*: ἑσφε 'them' is Aeolic; compare Alcaeus, Book II:

. . . when thou savest them from destruction.

<sup>1</sup> *i. e.* irresistible

---

have proved *ἄ.* neuter); cf. χαλίνος *E.G.* 561. 4: mss τὸν χαλινόν: *E.G.* ταχαλιτινόν and ἑσση <sup>5</sup> 2nd. pers. sing. of σάωμι (or σάφς, of σαώω?) *E* \* σάων infin. ?

# LYRA GRAECA

33

Cram. *A.O.* 1. 298. 17 Αἰολεῖς νάεσσι.<sup>1</sup>

κάπιπλεύσαις νάεσσιν

Ἀλκαῖος.

34

Ibid. 4. 336. 6

Ἀρέως

ἀπὸ Ἄρεως. εὐρέθη δὲ παρὰ Ἀλκαίῳ.

35

Poll. 4. 169

κύπρον

δὲ τὸ οὕτω καλούμενον μέτρον εὔροις ἂν καὶ παρὰ Ἀλκαίῳ ἐν δευτέρῳ Μελῶν.

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36

Apoll. *Adv.* 197. 12 τῇδε γὰρ ἔχει καὶ τὸ ἐπίρρημα παρ' Αἰολεῦσι τὸ μέσοι·

. . . γαίας καὶ νιφόεντος ὀρράνω μέσοι·

τῇδε ἔχει καὶ ἀπὸ τοῦ τήλοθι τὸ πῆλοι.<sup>2</sup>

<sup>1</sup> νάεσσιν *Et*: mss *A.O.* νέασσι: mss κάπιπλεύσαις (*L*), -πλεύσειν: *B* -πλεύση <sup>2</sup> cf. Ibid. 177. 5 τὸ γὰρ παρὰ τοῖς περὶ τὸν Ἀλκαῖον μέσοι . . . ὃν τρόπον παρὰ τὸ οἶκος τὸ οἶκοι ἐγένετο σημαῖνον τὸ ἐν οἴκῳ

## ALCAEUS

### 33<sup>1</sup>

Cramer *Inedita* (Oxford): The Aeolic form is *νδεσσαι* ('in ships'); compare Alcaeus:

and having sailed thither in ships

### 34<sup>2</sup>

Ibid. *Ἀρεως*

of Ares

from *Ἀρεως*, which is found in Alcaeus.<sup>3</sup>

### 35<sup>3</sup>

Pollux *Vocabulary*:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' *Lyric Poems*.

## BOOKS III AND IV POLITICAL POEMS

### 36

Apollonius *Adverbs*: For it is thus also in Aeolic with the adverb *μέσσοι* 'amid' or 'between':

. . . between earth and snowy sky;

and it is the same with *πήλοι* from *πήλοθι* 'afar.'<sup>4</sup>

<sup>1</sup> cf. *E.M.* 605. 27    <sup>2</sup> cf. Eust. *Il.* 118. 35    <sup>3</sup> cf. Poll. 10. 113    <sup>4</sup> cf. the Same: For the word *μέσσοι*, used by Alcaeus . . . in the same way as *οἴκοι* 'at home,' comes from *οἶκος* and means 'in the house': perh. from the same poem as 37    \* see p. 327 n. 2

# LYRA GRAECA

37, 38, 39

Heracl. *Alleg. Hom.* 5 ἐν ἱκανοῖς δὲ καὶ τὸν Μυτιληναῖον μελοποιὸν εὐρήσομεν ἀλληγοροῦντα. τὰς γὰρ τυραννικὰς ταραχὰς ἐξ ἴσου χειμερίῳ προσεικάζει καταστάματι θαλάσσης·

Ἄσυννέτημι τῶν ἀνέμων στάσιν.<sup>1</sup>  
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,  
τὸ δ' ἔνθεν· ἄμμες δ' ὄν τὸ μέσσον  
νῆϊ φορήμεθα σὺν μελαίνα

5 χείμωνι μόχθεντες μεγάλῳ μάλα·  
πὲρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,  
λαῖφος δὲ πᾶν ζάδηλον ἤδη  
καὶ λάκιδες μέγαλαι κατ' αὐτο,  
χόλαισι δ' ἄγκουναι.<sup>2</sup>

τίς οὐκ ἂν εὐθὺς ἐκ τῆς πρότρεχούσης περὶ τὸν πόντον εἰκασίας ἀνδρῶν πλωϊζομένων θαλάττιον εἶναι νομίσειε φόβον; ἀλλ' οὐχ οὕτως ἔχει. Μυρσίλος γὰρ ὁ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη σύστασις. ὁμοίως δὲ τὰ ὑπὸ τούτου <πραττόμενα><sup>3</sup> αἰνιττόμενος ἐτέρωθί που λέγει·

Τὸ δηῦτε κῦμα τὸ προτιάνεμον<sup>4</sup>  
στείχει, παρέξει δ' ἄμμι πόνον πόλυν  
ἄντλην, ἐπεὶ κε νῆος ἔββα.<sup>5</sup>

κατακόρως ἐν ταῖς ἀλληγορίαις ὁ νησιώτης θαλασσεύει καὶ τὰ πλεῖστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίους χειμῶσιν εἰκάζει.

Hesych.

. . . . . τετραέλικτον ἄλμαν<sup>6</sup>

ἡγουν τρικυμῖαν.

<sup>1</sup> mss ἄσυννέτην νῆ (καὶ) κ.τ.λ. <sup>2</sup> ἄγκουναι B-E i. e. ἀγκοῖναι of. Hesych.: mss ἄγκυραι <sup>3</sup> E <sup>4</sup> i. e. προσήνεμον E, Camb. Philol. Soc Proc. 1916: mss τῷ προτέρῳ νέμῳ correction of τῷ πρώτῳ ἀνέμῳ <sup>5</sup> ἔββα E l. c.: Seid. ἔμββα: mss ἐμβαίνει

## ALCAEUS

37, 38, 39

Heracleitus *Homeric Allegories*: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea:

I cannot tell the lie of the wind;<sup>1</sup> one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards<sup>2</sup> are working loose.<sup>3</sup>

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus' intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.<sup>4</sup>

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius *Glossary*:

a four-times coiled surge of brine

that is, the third or greatest wave.

<sup>1</sup> or 'factionous strife of the winds'; prob. the words have a double intention    <sup>2</sup> the ropes that keep the yard in position    <sup>3</sup> cf. Boiss. *A.G.* 3. 295, Hor. *Od.* 1. 14: prob. continued in *fr.* 73 (*L*)    <sup>4</sup> see *Appendix p.* 443

\* doubtfully ascribed to A. by B on 152 (154 Bgk.): *msa* ἄλμαν: cf. Sch. Pind. *I.* 1. 52: perh. = *O.P.* 1789. 38 (read πετρ.?)

# LYRA GRAECA

40

Hdn. π.μ.λ. (2. 916. 12 Lentz) . εἴρηται δὲ ὁ δαίμων παρ'  
'Αλκαίου διὰ τοῦ α μένοντος τοῦ σ Ποσειδαν'

. . . . . οὐδέ πω Ποσειδαν  
ἄλμυρον ἐστυφέλιξε πόντον.

41<sup>1</sup> [εἰς τὴν Πατρίδα]

*Berl. Klassikertexte* 5. 2. 12 + *Aberdeen Papyri* 1<sup>a</sup>:

- [Τίς γνώμα σ' ἐσέ]δν καὶ διανοίᾱ  
[ἂ τόσσον τετάρᾱ]ξαι χρόνον, ὦ πά[τρι ;]  
[θάρση· οὐ φᾶσε γ]ὰρ αὐτος Κρονίδα[s χρέων]  
[ἔμμεναί σ' Ἄρε' ὅπ]πα κέ σ' ἔλη τρέ[μην,]  
5 [οὐδ' ἀμφικτίον'] οὐδ' <sup>2</sup> οὖν ἄλα πῆλ[ορον]  
[ζαπλεύσαντ' ἐρ]έταν δῆ[θ'] ἐκατη[βόλω]  
[τενέην δόρρος ἄε]θλον πολυπή[μονα,]  
[αἰ μὴ πάντας ἀρ]ίστηας ἀπυκρ[ιν]έη[s]  
[αὐτα τῶν σέθεν.ε]ἰς μάκρον ἀπει[μένα.]  
10 ἄνδρες γὰρ πόλιος πύργος Ἀρεῦιος· <sup>3</sup>  
[νῦν δέ σ' οὐδεν ἔ]τ' ὥς κῆνος ἐβόλλετο  
[δρᾶσαν ὥκεα δῆ] μοῖρα κατέσχ[εθε,]  
[καὶ βρύτηρες ἐ]πεί σοι ἤμεν ἐπεί[μενοι]  
[ἐκ σέθεν παράγ]ων Ζεὺς ὑπελ[εν πάλι]ν·  
15 [βεβόλλετο γὰρ] αὐτῷ· τὰ τ' ἔχεις [κάκ]ων  
[νῦν ὅτις κε θέλη]σ' ἐβφερέτω λ[ύσιν.]  
[οὐ μὰν νέωστι] τόδ' εἰς εἴαν[ον ὅλλοον]

<sup>1</sup> E, cf. C.R. 1917. 33; (α) from phot. only      <sup>2</sup> P οντ'  
<sup>3</sup> cf. Sch. Aesch. Pers. 347, Sch. Soph. O.T. 56 ('Αλκαῖος)  
<sup>a</sup> joined by L

## ALCAEUS

### 40

Herodian *Words without Parallel*: The God Poseidon has the *a* and the *s* in Alcaeus:

. . . nor had Poseidan yet roughened the salt sea.

### 41 [TO HIS COUNTRY]

From a First-Century Papyrus:

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself<sup>1</sup> did tell thee that thou hadst no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.<sup>2</sup> For 'tis men that are a city's tower in war. But alas! thou no longer doest the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry<sup>3</sup> and taken away from thee again. And let whoso will, bring thee assuagement of thy woes.

Yet not a thing of to-day nor of yesterday is the death-dealing robe<sup>4</sup> in which thou art clad.

<sup>1</sup> an oracle?      <sup>2</sup> scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Phanias, Antimenidas, and others, to Pyrrha in Lesbos for plotting against Myrsilus  
<sup>3</sup> ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe      <sup>4</sup> like Nessus' poisoned shirt which caused the death of Heracles



## LYRA GRAECA

- [έσέδυσ· Τενάγη]ς γὰρ τάδε σοι ᾔρχετ[ο]  
 [Ἀολίῳ, ὃν ἄδε]λφος Μάκαρ ἔγχε[ι]  
 20 {κατέκτενε π[ά]ροιθεν βαρυλ[ει]ψήνῳ.  
 τὰς ἔγω πέρι το[ύ]σσουτον ἐπεύ[χ]ομαι,  
 οὐτῷ μήκετ' ἴδ[ε]σθαι ἀελίῳ φάος<sup>1</sup>  
 ὄλεσθαι δὲ τάχ', α[ἰ]γε Κλεανακτίδαν  
 ἢ τὸν χιρραπόδαν] ἢ ῥχεανακτίδαν  
 25 {ζῶν ἔγω περίδω], τὸν μελιάδεα  
 πόλις καὶ στάσις ὑμ[ῶν] μάλικος ὤλεσαν.<sup>2</sup>

### 42

Ath. 10. 430a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίσταςιν  
 πίνων ὁ ποιητῆς οὗτος (Ἀλκαῖος) εὐρίσκεται· χειμῶνος μὲν ἐν  
 τούτοις· (157)· . . . ἐν δὲ τοῖς συμπτώμασιν· (158)· . . . ἐν δὲ  
 ταῖς εὐφροσύναις·<sup>3</sup>

Νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν  
 πόνην,<sup>4</sup> ἐπειδὴ κάτθανε Μύρσιλος.

### 43, 44

Apoll. Prop. 97. 20 [ἔμμιν κ.τ.λ.]· τὰ γὰρ παρ' Αἰολεῦσιν  
 ἔνεκα τῆς συντάξεως πολλάκις ἀποβάλλει τὸ ν διὰ εὐφωνίαν·  
 (Sa. 42)·

αἰ δέ κ' ἄμμι Ζεὺς τελέση νόημα·

Ἀλκαῖος. μένει τε ἐπὶ τοῦ·

. . . ἄμμιν ἀθάνατοι θεοὶ  
 νίκαν <ἔδωκαν>·<sup>5</sup>

Αλκαῖος τρίτῳ, καὶ ἐπ' ἄλλων πλείονων.

<sup>1</sup> P ]ησθ', i. e. ἴδωσθε due to misinterpretation of elided  
 diphthong <sup>2</sup> P prob. ο]μη: P ]μηκιλος: cf. Theocr.  
 29 <sup>3</sup> Mein; mss εὐφρόναις <sup>4</sup> Ahr. πώνην 'drink,'  
 but if τινα were subj. of the 2nd vb. it would be subj. of  
 the 1st, and so could not follow καί: cf. 77 B. 24 (App.), cf.

## ALCAEUS

These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar,<sup>1</sup> a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax<sup>2</sup> or yonder Splitfoot<sup>3</sup> or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

### 42

Athenaeus *Doctors at Dinner*: For at every time and on every occasion the poet Alcaeus is found drinking; in the winter, in these lines: (157): . . . ; in his misfortune, in these: (158): . . . ; and in his rejoicing, in these:

'Tis time for wine and time for women, now that Myrsilus is dead.

### 43, 44

Apollonius *Pronouns* (on ἡμῖν 'to us,' etc.): For the forms used by the Aeolic writers often discard the *n* for the sake of euphony in sentence-construction, compare (Sa. 42), and this:

and if Zeus will accomplish what is our intent;

Alcaeus. And the *n* remains in:

. . . the immortal Gods have given us the victory;

from Alcaeus' third Book, and in many more places.

<sup>1</sup> of. Sch. *Il.* 24. 544: founder of the Greek colony of Lesbos    <sup>2</sup> Myrsilus    <sup>3</sup> Pittacus

Hezych. *πνεῖν ἐνεργεῖν* *E*: mss *πνεῖν*, a very old reading, cf. Soph. *Fr.* 655 N    <sup>4</sup> *E* (lost by haplogr.)

# LYRA GRAECA

45

Harpoer. 1. 288 Dind. τετύφωμαι . . . ἀντὶ τοῦ ἐμβεβρόν-  
τημαι, ἔξω τῶν φρένων γέγονα . . . καὶ γὰρ Ἀλκαῖος φησι·

πάμπαν δ' ἐτύφωσ' ἐκ δ' ἔλετο φρένας.<sup>1</sup>

46

Eust. II. 603. 39 λέγει δ' αὐτὸς (Ἀριστοφάνης ὁ γραμματικός)  
καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ κατάρσασον ἄνεμον

κατάρη (στ κατῶρη)<sup>a</sup>

λέγουσιν δ' Ἀλκαῖος καὶ ἡ Σαπφῶ διὰ τὸ κατωφερῇ ὁρμῇν ἔχειν.

47

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν  
ἐστι, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον, . . . οἶον (fr. 1).

Μέλαγχρος, αἶδως ἄξιος εἰς πόλι<sup>2</sup>

48

Sch. Nic. Thet. 613 [καὶ μυρίκης λάξοιο νέον πανακαρπέα  
θάμνον | μάντιν ἐν αἰζηοῖσι γεράσμιον] . . . καὶ ἐν Λέσβῳ δὲ ὁ  
'Απόλλων μυρίκης κλάδους ἔχει· ὅθεν καὶ μυρικαῖος καλεῖται. καὶ  
'Αλκαῖος φησιν ἐν τοῖς περὶ Ἀρχεανακτίδην<sup>3</sup> καὶ τὸν πρὸς Ἐρυθ-  
ραίους πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὕπνον ἔχοντα μυρικῆς  
κλῶνα.

e. g. ἔμοι γὰρ πολέμεντι πρὸς Ἐρυθραίοις  
| Ἀπόλλων κατ' ὕπνον κλῶνα μυρίκινον  
| ἦλθ' ἔχων . . . .

<sup>1</sup> Pors : mss π. δὲ τύφωσ' ἐκ δὲ λέγετο φ. <sup>2</sup> E, εἰς = ὦν :  
mss εἰς πόλιν <sup>3</sup> cf. 41. 26 <sup>a</sup> see opposite

## ALCAEUS

### 45

Harpocration *Lexicon to the Attic Orators*: τετόφωμαι: . . . equivalent to ἐμβεβρόντημαι 'to be out of one's mind' . . . ; compare Alcaeus:

He struck him mad altogether and took his wits away.

### 46<sup>1</sup>

Eustathius on the *Iliad*: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called

a down-rushing wind

by Alcaeus and Sappho, because it has a downward motion.

### 47<sup>2</sup>

Hephaestion *On Poems*: The epionic trimeter a *maiore catalectic*, the Alcaic eleven-syllable, as it is called, . . . for instance (*fr.* 1); and:

Melanchros, being worthy of his country's respect

### 48

Scholiast on Nicander *Venomous Bites* [And thou shouldest take a young branch of tamarisk ere it bear fruit, a magician honoured among men]: . . . and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk.' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand.

e. g. For when I was fighting the Erythraeans,  
 | Apollo came unto me in my sleep with a  
 | tamarisk branch in his hand.

<sup>1</sup> cf. Sa. 54 and Porphy. *Q. Hom.* p. 41 Schrader (κατώρης)

<sup>2</sup> cf. Cram. *A.O.* 1. 208. 13 where read Μέλαγχρος αἰδῶς ἕξις ἀντὶ τοῦ αἰδοῦς

# LYRA GRAECA

49

Apoll. *Proem.* 100. 12 ὕμμε Αἰολεῖς·

τὸ γὰρ θεῶν ἰότατ' ὕμμε λάχον τῶν ἀφάτων γέρας  
θήσει<sup>1</sup> . . . . .

50

Sch. Ar. *Vesp.* 1234 παρὰ τὰ Ἀλκαίον

᾽Ωνηρ οὗτος ὁ μαιόμενος τὸ μέγα κρέτος<sup>2</sup>  
οὐτρέψει τάχα τὰν πόλιν· ἂ δ' ἔχεται ρόπας·<sup>3</sup>

ἀντὶ τοῦ ζητῶν μέγα κράτος· ἐκ τῶν Ἀλκαίου δὲ παρφδεῖ εἰς  
Κλέωνα ὥς μαινόμενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιττακόν) Ἀλκαῖος σαράποδα μὲν  
καὶ σάραπον ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ <σαίρειν καὶ><sup>4</sup>  
ἐπισύρειν τῷ πόδε, χιρροπόδαν<sup>5</sup> δὲ διὰ τὰς ἐν τοῖς ποσὶν βραγδάς,  
ὡς χιράδας ἐκάλουν, γαύρακα<sup>6</sup> δὲ ὡς ἐκτὴ γαυριῶντα, φύσκωνα  
δὲ καὶ γάστρωνα ὅτι παχὺς ἦν, ἀλλὰ μὲν καὶ ζοφοδορπίδαν<sup>7</sup> ὡς  
ἄλυχνον, ἀγάσυρτον δὲ ὡς ἐπισεσυρμένον καὶ ρυπαρόν.

e. g. . . . οἱ σάραπον καὶ χιρροπόδαν τινά,  
γαύρακα, φύσκωνα, ζοφοδορπίδαυ,  
κάλον μάλ' ἄνδρα κάγάσυρτον,  
θήκατ' ἔμας πόλιος μόναρχον.

<sup>1</sup> E, cf. *Il.* 23. 79, *Pind.* *P.* 2. 50: mss λαχόντων αφυτον θ. γ.

<sup>2</sup> mss κράτος <sup>3</sup> mss ἀνατρέψει and ροπᾶς <sup>4</sup> E <sup>5</sup> mss  
χειροπόδην, cf. *E.M.* 810. 27 χεῖραι (read χίραι)· αἱ ἐν τοῖς ποσὶ  
βραγδες· καὶ χειρόποδες οἱ οὕτω τοὺς πόδας κατεργωγότες, *Eust.*  
*Il.* 194. 49 <sup>6</sup> Hfm. from *Hesych.* γαύρηξ· ὁ γαυριῶν: mss  
γαύρικα <sup>7</sup> cf. *Hesych.* ζοφοδερκίας· <ὁ ἐν σκοτῇ βλέπων |  
ζοφοδορπίδας> σκοτόδειπνος, λαθροφάγος (so read)

## ALCAEUS

49

Apollonius *Pronouns*: ὑμμε 'you,' Aeolic; compare

For the prerogative which belongs to you by grace of the Gods, he will make the prerogative of insatiate men.

50

Scholiast on Aristophanes *Wasps* [where it is parodied]:  
From Alcaeus:

This man with his longing for great power will quickly overturn his country; she is tottering now<sup>1</sup>; κρέτος 'power' instead of κρᾶτος; he is parodying Alcaeus in reference to Cleon, as being a madman.<sup>2</sup>

51<sup>3</sup>

Diogenes Laertius *Life of Pittacus*: This is he whom Alcaeus calls *Drag-foot* because he was flat-footed and dragged or trailed his feet after him, *Splitfoot* because of the so called chaps or cracks in the skin between his toes, *Prancer* because he bore himself proudly without reason, *Pudding-belly* or great-paunch because he was fat, *Sup-ῖ-the-dark* because he did not use lamps,<sup>4</sup> and *Swept-and-Garnished* because he was slovenly and dirty.

<sup>1</sup> the Gk. is 'near a swing-down' (of the scales and the like) <sup>2</sup> the scholiast implies that Ar. parodied μαϊόμενος 'longing for' with μαϊνόμενος 'mad on' <sup>3</sup> cf. Suid. σαρδάριος, Poll. 2. 1715, Plut. *Qu. Conv.* 8. 6. 1 <sup>4</sup> the true explanation is more probably that he supped long and late; Hesych. however explains it as 'supping in the dark, eating in secret'

## LYRA GRAECA

### 51 A

Eust. *Od.* 1687. 52 τὸν ἐφιάλτην

ἐπιάλλταν

κατὰ παλαιὰν παρασημείωσιν ὁ Ἀλκαῖος λέγει.

### 52

Id. 314. 43 (*Il.* 2. 654) Ἀλκαῖος δέ, φασί, καὶ Ἀρχίλοχος

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλαζόνα οἶδε.

### 53 πρὸς Πιπτακόν (?)

Heph. 68 [π. Ἰωνικοῦ τοῦ ἀπὸ μείζονος]. ἔνια δὲ (τῶν τριμέτρων ἀκαταλήκτων) ἐκ μιᾶς Ἰωνικῆς καὶ δύο τροχαϊκῶν οἶον·

Τριβόλλετερ· <sup>1</sup> οὐ γὰρ Ἀρκαδέσσι λώβα . . .

### 54

Artem. *ὄνειρ.* 2. 25 ταύτης γὰρ (τῆς θρυός) τὸν καρπὸν ἡσθιον οἱ Ἀρκαῖδες· καὶ ὁ Ἀλκαῖος φησι·

. . . Ἀρκαδες ἔσσαν βαλανήφαγοι.

### 55

Apoll. *Prop.* 105. 31 ἡ τεός Δωρικὴ τῇ σός δμωνυμεῖ . . .  
καὶ παρ' Αἰολεῦσιν· Ἀλκαῖος ἐν πρώτῳ· (12)· καί·

οἴκῳ τε πὲρ σῶ καὶ πὲρ ἀτιμίαις . . .

ὁ αὐτὸς κοινῶ ἔθει.

<sup>1</sup> mss Heph. τριβωλ., Choer. τριβολ. adding ἔστι δὲ εἶδος ἀκάνθης: if it were τρι. Heph. would have remarked it, cf. Ibid. 70: did τριβη = thorn?

## ALCAEUS

### 51 A <sup>1</sup>

Eustathius on the *Odyssey*: According to the ancient marginal note Alcaeus says ἐπιδάτῃς

the nightmare

for ἐφιδάτῃς.

### 52

The Same on the *Iliad*: It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or

overweening

### 53 To PITTACUS (?)

Hephaestion *Handbook of Metre* [on the *Ionicum a majore*]: Some of the acatalectic trimeters are composed of one ionic and two trochaics thus:

O thou destroyer of hips and haws <sup>2</sup>—for 'tis no shame to an Arcadian [to be called that] . . .

### 54

Artemidorus *On Dreams*: The fruit of the oak was eaten by the Arcadians; compare Alcaeus:

The Arcadians were eaters of acorns.

### 55

Apollonius *Pronouns*: The possessive *τεός* 'thy' is equivalent in Doric to *σός* . . . ; and also in Aeolic; compare Alcaeus Book i: (12); and:

Near to your house and near to your infamies . . . ; in the latter passage the same poet uses the common form *σός*.

<sup>1</sup> cf. *E.M.* 434. 12 (ἐπι(α)λον)      <sup>2</sup> i.e. eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. *Ep.* l. 272



Eust. *Od.* 1. 107. (1397. 32) [πεσσοῖσι . . . θυμὸν ἑτερπον]· τοὺς δὲ πεσσοὺς λέγει (ὁ τὰ Περὶ Ἑλληνικῆς Παιδείας γράψας) ψήφους εἶναι πέντε αἷς ἐπὶ πέντε γραμμῶν ἑκαστὸν ἑκατέρωθεν, ἵνα ἕκαστος τῶν πεπτευνόντων ἔχη τὰς καθ' αὐτόν . . . παρετεινετο δὲ, φησί, δι' αὐτῶν καὶ μέση γράμμη, ἣν ἱερὰν ὠνόμαζον . . . ἐπεὶ δὲ νικῶμενος ἐπ' ἐσχάτην ἵεται· ὅθεν καὶ παροιμία 'κινεῖν τὸν ἀφ' ἱερᾶς λίθου,' δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης βοήθειας δεομένων. Σώφρων . . . . Ἀλκαῖος δὲ φησὶν ἐκ πλήρους·

. . . . . νῦν δ' οὗτος ἐπικρέτει<sup>1</sup>  
κινήσας τὸν ἀπ' ἱρας πύκινος λίθου.<sup>2</sup>

Sch. Pind. *O.* 1. 91 [ἄταν ὑπέροπλον ἄν οἱ πατὴρ ὑπερ κρέμασε κάρτερον αὐτῷ λίθον]· περὶ μὲν τῆς τοῦ Ταντάλου κολάσεως ἕτεροι ἐτέρως λέγουσιν . . . καὶ Ἀλκαῖος δὲ καὶ Ἀλκμὰν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ· <ὁ μὲν Ἀλκαῖος·

. . . . . Ταντάλῳ>  
κεῖτ' ὑπὲρ κεφαλᾶς μέγας, ὦ Αἰσιμίδα, λίθος.<sup>3</sup>  
ὁ δὲ Ἀλκμάν· (Alcm. 89).

Heph. 94 [π. ἀσυναρτήτων]· ἐνδοξόν ἐστιν ἐπισύνθετον καὶ τὸ διπενθημιμερὲς τὸ ἐγκωμιολογικὸν καλούμενον, ὑπερ ἐστιν ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ λαμβικοῦ τοῦ Ἰσού, ᾧ κέχρηται μὲν καὶ Ἀλκαῖος ἐν ᾄσματι οὗ ἡ ἀρχή·

Ἦρ' ἔτι Δινομένη τῷ τ' Ὀρραδείῳ<sup>4</sup>  
τάρμενα λάμπρα κέαντ' ἐν μυρσινῇ ;<sup>5</sup>

<sup>1</sup> B: mss -κρέκει    <sup>2</sup> ἀπ' ἱρας B: mss πήρας (πείρας) a corruption which Eust. (633. 61) wrongly supposes a playful substitution for ἱερᾶς: πύκινος E: mss -ον    <sup>3</sup> κεῖτ' ὑπὲρ E: mss κείσθαι παρ (περί, παρά) through κεῖθ' ὑπέρ: Ahr. κείσθαι περ (=ὑπέρ), but for this equation cf. Cram. *A.O.* i. 421. 34

## ALCAEUS

### 56

Eust. on the *Odyssey* [they were diverting themselves at draughts]: The author of the treatise *On Greek Games* declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own . . . And there was a line drawn in the middle which they called sacred . . . because the loser comes to the furthest line. Hence the proverb 'to move the piece on the sacred line,' used, of course, of those whom desperation drives to their last resource; compare Sophron: . . . ; Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

### 57

Scholiast on Pindar ['the overwhelming bane which his father hung over him, to wit a mighty stone']: The punishment of Tantalus is variously related . . . ; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus' head, O son of Aesimus, there hung a great stone;  
and Alcman (Alcm. 89).

### 58

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length; it is used by Alcaeus in the poem which begins:

And are the weapons still lying bright and ready in the myrtle-grove for Dinnomenes and the son of Hyrrhas?<sup>1</sup>

<sup>1</sup> Pittacus

<sup>4</sup> Seid: cf. Cram. *A.O.* 4. 326. 30, Hfm. *Gr. Dial.* 2. 588: mss τῶ τυρρακῆ <sup>5</sup> κέαρ<sup>5</sup> B: mss κέαρ

# LYRA GRAECA

59 πρὸς Πιπτακόν (?)

Ath. 11. 460 d [π. ποτηρίων]· καὶ Ἀλκαῖος·

. . . . . ἐκ δὲ ποτήρια <sup>1</sup>  
πώνης Δινομένην παρίσδων.

60, 61

Sch. Π. 22. 68 [ρεθέων]· . . . Αἰολεῖς δὲ τὸ πρόσωπον καὶ  
ρεθομαλίδας

τοὺς εὐπροσώπους φασί.

Eust. Od. 1571. 43 τίς δὲ τῶν μεθ' Ὀμηρον τὸ μὲν μῆλον  
Δωρίσας εἰς μάλον, τὴν δὲ ὕψιν εἰς εἶδος μεταλαβὼν καὶ συνθεῖς <sup>2</sup>  
τὰς λέξεις—Ἀλκαῖος δ' ἦν ἐκεῖνος ὁ λυρικός <sup>3</sup>—,

Φιδομαλίδαν <sup>4</sup>

ἔφη σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὕψους,  
ἐρευθόμενον δηλαδὴ κορικώτερον.

62

Paroem. 2. 765

. . . . . πάλιν ταῖς <sup>5</sup>  
ὥς παρορίννει·

ἐπὶ τῶν παρακινούντων τινὰ εἰπεῖν καὶ ἄκοντα ἃ οὐ βούλεται.  
Ἀλκαίου ἡ παροιμία.

63

Apoll. Pron. 97. 11 καθάπερ γὰρ τῷ ταχεῖς παρακεῖται τὸ  
ταχέσιν οὕτω καὶ τὸ ἡμεῖς τὸ ἡμέσιν· τό τε ἐν τετάρτῳ Ἀλκαίου

ἄμμεσιν πεδάορον

οὕτω φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

<sup>1</sup> E: mss -ων    <sup>2</sup> συνθεῖς E: mss μεταθ.    <sup>3</sup> mss κωμικός

<sup>4</sup> mss εἰδομαλίδην: that this is not a corruption of ρεθομ. appears from Hesych. Ἰδομαλῖαδαι (sic)· οἱ τὰς ὕψεις κοσμούμενοι and Ἰδοί· δφθαλμοί (B)    <sup>5</sup> ταῖς E: mss here ἡ (through ταῖς), elsewhere om.

## ALCAEUS

### 59 To PITTACUS (?)

Athenaeus *Doctors at Dinner* [on cups]: . . . and Alcaeus:  
. . . and you drain goblets sitting beside Dinno-  
menes.

### 60, 61<sup>1</sup>

Scholiast on the *Iliad* [*ῥεθέων* 'limbs']: . . . . But the  
Aeolic writers use *ῥέθος* for the face, and call pretty persons

apple-faced

Eustathius on the *Odyssey*: One of the later poets Doricised  
the word *μῆλον* 'apple,' changed *ὄψις* 'face' into *εἶδος*, and  
putting the two together—the poet in question is the lyricist  
Alcaeus—called a person in jest

apple-cheeked,

because he prided himself on the apples of his cheeks, that  
is his rather maiden-like blushes.

### 62<sup>2</sup>

*Greek Proverb-writers*:

He's stirring up the pigs again;

used of those who urge an unwilling man to say what he  
would rather not. The proverb occurs in Alcaeus.

### 63

Apollonius *Pronouns*: For just as with *ταχεῖς* we have  
*ταχέειν* so with *ἡμεῖς* 'we' we have *ἡμέειν* 'to us,' and the  
form *ἔμμεειν* 'to us,' used in the fourth Book of Alcaeus,

high above us

comes from *ἡμέειν*.

<sup>1</sup> cf. Eust. *Od.* 1412. 32, Suet. Miller *Mel.* 415      <sup>2</sup> cf.  
Simp. ad Arist. *de Caelo* 35 b Ald., *Paroem.* 1. 318 (*ἐπὶ τῶν*  
*βιβαίων λέγεται καὶ ἐριστικῶν*), Arsen. 460: metre 'Sapphic'

# LYRA GRAECA

64

Ath. 7. 311 a [π. λαβράκων]· Ἀλκαῖος δὲ ὁ μελοποιὸς μετεωρόν φησιν αὐτὸν νήχεσθαι.

65

Aristid. 2. 155 [π. ῥητορικῆς]· εἰ δέ τινες καὶ ἄλλοι περιβοῶντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ ψέφως<sup>1</sup> <τε> τοξεύοντες κατὰ Ἀλκαῖον . . . τοσοῦτόν μοι πρὸς τούτους ἀποκεκρίσθω, ὅτι ῥητορικῇ παρὰ πόδας διδῶσιν τὴν δίκην.

e.g. . . . οἱ τονθόρυζον ἐκ ψέφως τ' αὖ  
| τόξευον ἀμμέων . . . .

66

Plut. Def. Or. 2 νεωστὶ δὲ γεγινὼς παρ' Ἀμμωνα, τὰ μὲν ἄλλα τῶν ἐκεῖ δηλὸς ἦν μὴ πάνυ τεθαυμακῶς, περὶ δὲ τοῦ λύχνου τοῦ ἀσβέστου διηγείτο λόγον ἄξιον σπουδῆς λεγόμενον ὑπὸ τῶν ἱερέων· αἰετὶ γὰρ ἔλαττον ἀναλίσκειν ἔλαιον ἔτους ἐκάστου, καὶ τοῦτο ποιεῖσθαι τεκμήριον ἐκείνου τῆς τῶν ἐνιαύτων ἀνωμαλίας, τὸν ἕτερον τοῦ προάγοντος αἰετὶ χρόνῳ βραχύτερον ποιούσης· εἰκὸς γὰρ ἐν ἐλάττονι χρόνῳ τὸ δαπανώμενον ἔλαττον εἶναι. θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλοιον φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηρᾶν, οὐ κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντες, ἀλλὰ θρυαλλίδι καὶ λύχνῳ τὸν οὐρανὸν ὁμοῦ τι σύμπαντα μεθίσταντας καὶ τὴν μαθηματικὴν ἀρδὴν ἀναιροῦντας . . .

e.g. ἐξ ὄνυχος δὲ λέοντα γράψαις

<sup>1</sup> ψέφως Lobeck -E cf. Gal. 8. 780, Hesych. ψεφαλαῖς: mss ψόφου, σκότου

## ALCAEUS

### 64

Athenaeus *Doctors at Dinner* [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.<sup>1</sup>

### 65

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . , let so much be my answer: —even as they do it, rhetoric is taking its revenge.

*e. g.* . . . who muttered and kept shooting at us from the dark.

### 66

Plutarch *On the Cessation of Oracles*: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick.<sup>2</sup>

<sup>1</sup> he prob. compared Pittacus to this fish, perh. in the poem to which 162 belongs    <sup>2</sup> cf. *Paroem.* 2. 165, Dem. *El.* 156

Sch. Soph. *O.C.* 954 [θυμοῦ γὰρ οὐδὲν γῆράς ἐστιν ἄλλο πλὴν | θανεῖν]. οἷον οὐκ ἔστι θυμοῦ κρατῆσαι ἄνθρωπον ὄντα· οὐ καταγῆράσκει τὸ ὥμῳ τοῦ θυμοῦ, εἰ μὴ ἐξέλθοι τοῦ βίου ὁ ἄνθρωπος· ἀδύνατον γάρ ἐστι ζῶντα ἄνθρωπον μὴ θυμῷ χρήσασθαι· τοῦτο δὲ παροιμιακῶς λέγεται, ὅτι ὁ θυμὸς ἔσχατον γῆράσκει· λέγεται δὲ διὰ τοὺς πρεσβυτέρους, ὅσῳ γὰρ γῆράσκουσι, τὸν θυμὸν ἐρρωμενέστερον ἔχουσιν· καὶ Ἀλκαῖος, ὡς λέγομεν, οὕτω κατὰ κοινὸν<sup>1</sup> αὐτοῦ μιμνήσκεται.

e.g. θῦμον ἔσχατον λόγος ἐστὶ γήραν

*Ox. Pap.* 1234. 1 a

. . . οὐ[κὶ προ]τάσει·<sup>3</sup>

‘Π[ό]η *Φεκ*]άβολον, πάτερ, ἀγκ[ύλαν τε]  
κα[ρδία]ν κήνω, πάτερ, ἀ[ν δέ κ’ αὐτῷ]  
τό[λμα]ν ὠναίσχυντος ἐπ[εισενίκη]  
δ μ[ε]σος ἄλιτρον.’

*Ibid.* 1 b

Ζεῦ πάτερ, Λύδοι μὲν ἐπ’ ἀ[λλοτέρραις]  
συμφόραισι δισχελίῳις στά[τηρας]  
ἄμμ’ ἔδωκαν αἶ κε δυναίμεθ’ ἱρ[αν]  
ἐς πόλιν ἔλθην,<sup>5</sup>

<sup>1</sup> mss Sch. also ὡς λέγεται ο. κ. κοινού, Suid. ὡς λεγομένου κατὰ τὸ κοινόν

<sup>2</sup> Hunt -*E*, *C.R.* 1919. 108, *Ox. Pap.* xi

<sup>3</sup> = προσαείσει

<sup>4</sup> Hunt -Wil. -*E* *ibid.*

<sup>5</sup> *L* δυνάμεθ’

## ALCAEUS

67<sup>1</sup>

Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

e.g. 'Tis said that wrath is the last thing in a  
| man to grow old.

68

From a Second-Century Papyrus:

. . . he will not sing to [him]: 'Make thou far-darting, Father, and crafty, the heart of yonder man, Father, and whatever fresh boldness the shameless one bring against him make thou a sinful thing of hate.'

69 To ZEUS

From the Same:

Father Zeus, though the Lydians, in other men's time of misfortune and having received no benefit at our hands and knowing us not at all, gave us

<sup>1</sup> cf. Suid. *θυμὸς ἐπταβόειος*



## LYRA GRAECA

δ οὐ πάθοντες οὐδ' ἄμα πω ἴσλον οὐδεν  
οὐδὲ γινώσκοντες· ὁ δ' ὥς ἀλώπαξ  
ποικιλόφρων εὐμάρεα προλέξαις  
ἤλπετο λάσσην

e.g.<sup>1</sup> μὴ ἔκτελέσσαις τοῖσι Φέοις πολίταις.

70

*Ox. Pap.* 1234. 2. i. a

... κα[ὺ]τ' ὅτ' εἶπεν· 'Ὁ δὴν τ[ὶ] ἀχαρίστερος]  
ἀθύρει πεδέχων συμποσίων [κάλων]  
βάρμος, φιλώνων πεδ' ἄλεμ[ατωτέρων]  
εὐωχήμενος αὐτοῖσιν ἐπά[ραρε.]<sup>2</sup>

δ κῆνος δὲ παώθεις Ἀτρεΐδα[ν γόνῳ]<sup>3</sup>  
δαπτέτω πόλιν ὥς καὶ πεδὰ Μυρσίλῳ,  
θαῖς κ' ἄμμε βόλλητ' Ἀρεὺς ἐπιτεύχεας  
τρόπην, ἐκ δὲ χόλῳ τῷδε λαθοίμεθ' αὖ,<sup>4</sup>  
χαλάσσομεν δὲ τὰς θυμοβόρῳ δύας<sup>5</sup>

10 ἐμφύλῳ τε μάχας, τάν τις Ὀλυμπίων  
ἐνώρσε, δᾶμον μὲν εἰς Ἀφάταν<sup>6</sup> ἄγων  
Φιττάκῳ δὲ δίδοις κῦδος ἐπήρατον.

71

*Ibid.* 2. i. b<sup>6</sup>

Φίλος μὲν ἦσθα καὶ π' ἔριφον κάλην  
καὶ χοῖρον· οὕτω τοῦτο νομίσδεταί.

<sup>1</sup> *E*      <sup>2</sup> ἀθύρει, βάρμος *L*, the rest *E*      <sup>3</sup> *H-L-E* from Sch.

<sup>4</sup> *L*: Wil. λαθώμεθα and χαλάσσομεν, perh. rightly      <sup>5</sup> *P*  
ανάταν      <sup>6</sup> see *C.R.* 1916. 104      <sup>7</sup> so *P* (not *Λνας*)

<sup>1</sup> Mytilene; for the machinations of Croesus with M. cf. Diog. Laert. *Life of Pyllacus* 1. 4. 74 'When C. offered him

## ALCAEUS

two thousand staters in the hope we might reach the sacred city,<sup>1</sup> this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them].

### 70

From a Second-Century Papyrus :

. . . to say to him also: 'He that is a lute without charm when his diversion lies among the revels of the good, is suited to his company when he feasteth with a worthless crew.' And in the pride of his marriage with a daughter of Atreus<sup>2</sup> let him do despite to his countrymen as he did with Myrsilus, till Ares choose to turn our luck and we forget this our anger and have rest from the heart-devouring pain and internecine battle which one of the Olympians hath roused in us to bring destruction on the people and to give delightful glory unto Pittacus.

### 71<sup>3</sup>

From the Same :

You were friends enough with me once to be invited to sup on kid and pork ; this is the way of the world.<sup>4</sup>

money he refused it'     <sup>2</sup> the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, *i. e.* of the Atreid founders of Lesbos     <sup>3</sup> an accusation of ingratitude     <sup>4</sup> the scholiast says this became a proverb

# LYRA GRAECA

72<sup>1</sup> [πρὸς Πιττακόν ?]

*Ox. Pap.* 1234. 2. ii

. . [λά]βρως δὲ συσπέλλα[ις τὰ Fὰ λ]αῖ ἄπαν<sup>2</sup>  
 πίμπλειςιν ἀκράτῳ [δόμ' ἐ]π' ἀμέρᾳ  
 καὶ νύκτι, πλάφλ[α]δμ[οι] δ' ἔσαχθεν  
 ὃ ἔνθα νόμος θάμ' ἔωθ[ε φ]ώνην.<sup>3</sup>

κῆνος δὲ τούτων οὐκ ἐπελάθετο  
 ὦνηρ ἐπειδὴ πρῶτον ὀνέτροπε,  
 παίσαις γὰρ ὀννώρινε<sup>3</sup> νύκτας,  
 τῷ δὲ πίθῳ πατάγεσκ' ὁ πύθμην.

10 σὺ δὴ τεαύτας<sup>4</sup> ἐκγεγόνων ἔχης  
 τὰν δόξαν οἶαν ἄνδρες ἐλεύθεροι  
 ἔσλων ἔοντες ἐκ τοκήων . . .

73<sup>5</sup>

*Ibid.* 3

. . . πὸν φόρτιον δ' ἔ[ρριψαν, ἄντα]  
 δ' ὅττι μάλιστα σάλ[ω πλέοισιν]  
 καὶ κύματι πλάγεις[α βαρυκτύπῳ]  
 ὄμβρῳ μάχεσθαι χε[ίματί τ' οὔκετι]  
 5 φαῖσ' οὔδεν ἱμέρρη[ν, ἔκοισα]  
 δ' ἔρματι τυπτομ[ένα κε δύννην.]  
 κῆνα μὲν ἐν τούτ[ῳ 'στίν· ἔγω δέ κε]  
 τούτων λελάθων, ὧ φ[ίλ' ἐταιρία,]

<sup>1</sup> connexion with 75 is impossible: restored by *E*, *C.R.* 1916. 77 (ἀδβρως Hunt) <sup>2</sup> = συστείλας *E* <sup>3</sup> P prob. πλαφλασμ. corr. to πλαφλαδμ. <sup>3</sup> = ἀνώρινε <sup>4</sup> = τοιαύτης  
<sup>5</sup> restored by Hunt, Wil., Hicks, *E*, *C.R.* 1914. 77

## ALCAEUS

### 72 [To PITTACUS?]

From a Second-Century Papyrus:

. . . and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak;<sup>a</sup> and yon man forgot them not, so soon as he had overthrown him; for he set them a-going every night, and the bottom of the flagon rang and rang again.<sup>1</sup> Aye, you that come of such lineage<sup>2</sup> have the honour and glory enjoyed by the free sons of noble parents . . .

### 73 <sup>b</sup>

From the Same:

. . . and have cast all their cargo overboard and front the surges as best they can.<sup>c</sup> Meanwhile, beaten with the roaring wave, the ship<sup>3</sup> bethinks her that she no longer desires to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight; but as for me, dear comrades, I would forget these things

<sup>a</sup> cf. Hdt. 7. 104    <sup>1</sup> when it was set down empty    <sup>2</sup> *sc.* γεινῆας: his father was a Thracian, his mother a Lesbian  
<sup>b</sup> continuation of 37? *L*    <sup>c</sup> *i.e.* keep the ship head-on to the waves so as not to be swamped    <sup>3</sup> of State

## LYRA GRAECA

σύν τ' ὕμμι τέρπ[εσθ]α[ι θέλοιμι]  
 10 καὶ πεδὰ Βύκχιδος αὐθι [δαῖτος.]  
 τῷ<sup>1</sup> δ' ἄμμες ἐς τὰν ἄψερον α[ύαταν,]  
 αἱ καὶ τις ἄφ[ρων π]άντα τ[υφλώσεται,]  
 δείχυνντε[ς . . . . .]

74<sup>2</sup> [εἰς Μυτιλήνην]

*Ox. Pap.* 1234. 4. 6-17

. . [οὐδ' αὖ σφρί]γαις ᾗ πὰν [τέ]κνον [ἀκλέων]  
 [σφρίγαι τοκ]ήων ἐς φαῖτ'κροισ<sup>3</sup> [δόμοις]  
 [στρώφασθ'] ἔδαπτέ σ'. ἐν [δ'] ἄχ[ησιν]  
 [ὦν<sup>4</sup> ἔτι Φοί]κεος ἦσκ' ὄνεκτον.  
 10 [ἀλλ' ὥς] προτ'<sup>5</sup> ὕβριν καὶ μεγάθε[ι] π[όθ]εις  
 [δραϊή] τά τ' ἄνδρες δραῖσιν ἀτάσθαλοι,  
 [τούτῳ]ν κεν ἦσκ' ὄνεκτον [οὐ]δε[ν].  
 [νῦν δ' ὅ]τα πόλλακ' ἐσφάλημεν  
 [τύχαν' ὁ]ν[ο]ρθώθημε[ν ἐπ' ἀρχάαν].  
 15 [αἱ γὰρ] μέμεικται τῷ [ὀξυτέρῳ τάδε]  
 [τὰ Φάδε', ἀ]λλά πα τι δαί[μων]  
*e.g.* [παῖσιν μόρ' ἐνν ἄγαθοισι χέρρον.]

75<sup>6</sup>

*ibid.* 6. 7-13

. . . [κᾶγω μὲν οὐ μέ]μναιμ'. ἔτι γὰρ παῖς  
 [τρόφῳ 'πὶ γόνν]ω σμῖκρος ἐπίσδανον  
 [πάτρος δ' ἀκούω]ν οἶδα τίμ[α]ν  
 10 [τὰν ἔλαβεν παρὰ] Πενθίλῃος

<sup>1</sup> 11-13 *L-E* (or τ[ύφλος βλέπη?])      <sup>2</sup> restored by Hunt,  
*Wil., E, C. R.* 1916. 106, 1919. 128      <sup>3</sup> letter-traces doubtful;  
*cf. φαῖκος*      <sup>4</sup> *eis*!      <sup>5</sup> *P ποτ'*      <sup>6</sup> restored by Hunt, *E,*  
*J. R.* 1919. 129; *cf. Callim.* 3. 4 (Mair)

## ALCAEUS

and make merry here both with you and with Bacchus.<sup>1</sup> And therefore it is that, pointing to our ruin to come<sup>a</sup>—though a fool will be blind to anything— . . .

### 74 [To MYTILENE]

From a Second-Century Papyrus:

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses; for being still at home among the needy, he was bearable as yet. But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those. And now after many a slip we stand upright in our ancient estate; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good.<sup>2</sup>]

### 75

From the Same:

. . . And as for me, I remember it not; for I was still a little child sitting on his nurse's knee; but I know from my father the honour yon man had received of yore from the son of Penthilus;<sup>3</sup> and

<sup>1</sup> cf. *E.M.* 216. 48, *Ox. Pap.* 1360. 3     \* ἀψερων = ὑστερον (*L*)

<sup>2</sup> i.e. our political position, though not ideal, is now bearable

<sup>3</sup> Dracon, whose sister Pittacus married

# LYRA GRAECA

[κῆνος πάροιθα·] νῦν δ' ὁ πεδέτρ[οπε]  
 [τυραννέοντα<sup>1</sup> τὸ]ν κακοπάτριδα  
 e. g. [Μελάγχροον καὺτος<sup>2</sup> τ]υράννευ-  
 | [ων ἔλαθ' ἄμμετέρας πόληος.]

76<sup>8</sup> πρὸς Μυτιληναίους

Οx. Pap. 1360. 1

[. . . . .] ὁ δὲ πλάτυ  
 [ῥμμαῖς ὑπερστείχων] κεφάλαις μάτει,  
 [ῥμμες δὲ σίγατ' ὥτε μύσται]  
 [τὸν κάλεσαν νέκυν εἰσίδο]ντες.

5 [ἀλλ', ὦ πόλιται, θᾶς ἔτι τ]ὸ ξύλον  
 [κάπνον παρ' ῥμμεσιν] προῖει μόνον,  
 [κασβέσσατ' ὥς τάχιστα, μὴ πα]  
 [λαμπρότερον τὸ φάος γένηται.]

77

Ibid. 2, 9-13

Οὐ πάντ' ἦς ἀπ[άταλδς ∪ ∪ - ∪ ∪]<sup>4</sup>  
 οὐδ' ἀσύννετος ἄμμοισι<sup>5</sup> δ' ἄ[γοις θίγων]<sup>6</sup>  
 βώμω Λατοῖδα τοῦτ' ἐφυλάξα[το]  
 μὴ τις τῶν κυκοπατρίδαν<sup>7</sup>

5 ἔσσεται<sup>8</sup> φανέρα τοῖσιν ἀπ' ἀρχάω  
 e. g. [συμμάχοισι λῦα]<sup>9</sup>

<sup>1</sup> = τυραννέοντα      <sup>2</sup> P prob. Μελάγχρον αὐτος      <sup>3</sup> re-  
 stored by Hunt, *E* (C.R. 1919. 129) from scholia ὑμεῖς δὲ  
 σιγάτε ὥσπερ νεκρῶν ἱερομύσται (this word is very doubtful) οὐδὲν  
 δυνάμενοι ἀντιστῆναι τῷ τυράννῳ and ἀλλ', ὦ Μυτιληναῖοι, ἕως  
 ἔτι κάπνον μόνον ἀφήσει τὸ ξύλον, τοῦτ' ἔστιν ἕως οὐδεπῶ τυραν-  
 νεύει, κατὰσβητε καὶ καταπαύσατε ταχέως μὴ λαμπρότερον τὸ

## ALCAEUS

now he that overturned the despotism of the traitor [Melanchros, is himself, ere we knew it], become despot [of our city].

### TO THE MYTILENEANS

From a Second-Century Papyrus:

. . . But he goes striding wide over your heads, and you hold your tongues like initiates when they behold the dead they have called up. Nay rather, my fellow-countrymen, up and quench the log while it but smoulders among you, lest the light thereof come to a brighter flame.<sup>1</sup>

## 77

From the Same:

. . . was not altogether a knave<sup>2</sup> nor yet a fool, but having sworn [to our chiefs] with his hand on the altar of the Son of Leto he saw to it in his own behalf that no [plot] of the Children of Treason should be known to his old [allies] . . .

<sup>1</sup> restored from scholia      <sup>2</sup> the gap prob. contained an adv. of time (*e.g.* ποτὶ or πέρυσιν), and a name (Pittacus?)

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φῶς γένηται      <sup>4</sup> ποτα Φίττακος?      <sup>5</sup> Παμοισι      <sup>6</sup> Hunt-E  
<sup>7</sup> mock-patronymic? a substitution for Ἀτρεΐδαν, founders of Lesbos, to whom P.'s wife belonged      <sup>8</sup> L's reading of P  
<sup>9</sup> E, *e.g.*



# LYRA GRAECA

78

Apoll. Pron. 95. 14 [ἡ ἁμῶν παρὰ Δωριεῦσι]· . . . ἁμέων·  
ὁμοίως Αἰολεῖς· Ἀλκαῖος·

μηδ' ὀνίαις τοῖς πλέας' ἁμμέων<sup>1</sup> παρέχην. . . .

79

Ibid. 96. 1 Αἰολεῖς ὑμέων. Ἀλκαῖος·

. . . . ὅττινες ἔσλοι  
ὑμμέων τε καὶ ἁμμέων.

80

Zenob. (*Paroem.* 2. 145) Πιτάνη εἰμί· αὕτη παρ' Ἀλκαίῳ  
κεῖται· λέγεται δὲ κατὰ τῶν πυκναῖς συμφοραῖς περιπιπτόντων ἅμα  
καὶ εὐπραγίαις· παρ' ὅσον καὶ τῇ Πιτάνηταιαῦτα συνέβη πράγματα,  
ὧν καὶ Ἑλλάνικος μέμνηται· φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν  
ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἐρυθραίων ἐλευθερωθῆναι.

e.g. . . . Πιτάνα δ' ἔμμι . . .

E'

. . . . .

S'

81

Sch. Pind. *I.* 2. 17 [τὸ τ' Ὀργείου φυλάξει | ῥῆμ' ἀλαθείας ἐτᾶς  
ἄγχιστα βαῖνον, | Ἐρήματα χρήματ' ἀνὴρ' ὅς φᾶ κτεάνων θ' ἅμα  
λειφθεῖς καὶ φίλων]· τοῦτο ἀναγράφεται μὲν εἰς τὰς Παροιμίας ὑπ'  
ἐνίων, ἀπόφθεγμα δέ ἐστιν Ἀριστοδήμου καθάπερ φησὶ Χρύσιππος

<sup>1</sup> E' = πλείοσι cf. πλέας (acc.) *Il.* 2. 129, Mytil. Inscr.  
Collitz *Gr. Dial.* 213. 9-11 : mss τοι σπλεας ὑμεων : Hase τοῖς  
πέλας ἅ.

## ALCAEUS

### 78

Apollonius *Pronouns* [the form ἀμῶν 'of us' in Doric]: . . . ὁμῶν. Similarly in Aeolic; compare Alcaeus:

. . . nor make troubles for those who are more than we.

### 79

The Same: The Aeolic form is ὑμῶν 'of you'; compare Alcaeus:

. . . whoever of you and us are good men.<sup>1</sup>

### 80<sup>2</sup>

Zenobius *Proverbs*:

I am Pitanè;

this proverb is in Alcaeus; it is used of those who get frequent good and bad fortune, because this was the lot of the city of Pitanè, as indeed we learn from Hellanicus, according to whom it was captured by the Pelasgians and set free again by the Erythraeans.

## Book V

## Book VI<sup>3</sup>

### 81

Scholiast on Pindar ['To keep the saying that goes nearest to the real truth, "Money, money is the man," the saying of the Argive who had lost both his goods and his friends']: This is ascribed by some commentators to the *Proverbs*, but it is really an apophthegm of Aristodemus, as Chrysippus tells

<sup>1</sup> metre Hor. *Od.* 1. 5

<sup>2</sup> cf. Phot. 2. 91, Suid. *Πιτάνη*

<sup>3</sup> the subject of this Book being unknown, I have placed here unclassifiable fragments of a general type

## LYRA GRAECA

ἐν τῷ περὶ Παροιμιῶν· τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν οὐ τίθησιν ἐξ ὀνόματος, ὡς δήλου ὄντος ὅς ἐστιν ὁ τοῦτο εἰπών, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, ὅτι Ἀργεῖος· Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἄργος ἀλλὰ Σπάρτην·

ὥς γὰρ δὴ ποτ' Ἀριστόδαμον  
φαῖς' οὐκ ἀπάλαμνον ἐν Σπάρτῃ λόγον  
εἵπην, χρήματ' ἄνηρ, πένιχρος  
δ' οὐδεις πέλεετ' ἔσλος οὐδὲ τίμιος.<sup>1</sup>

82<sup>2</sup>

Demetr. π. ποιημάτων (Vol. *Hercul. Oxon.* 1. 122)

. . . δοκίμ]οι δ' ἄρεσ[το]ν ἔμμεναι  
πώνην· τῷ δέ κεν ἢ πέ[δα]<sup>3</sup> πὲρ  
ταῖς <Φαις><sup>4</sup> φρένας οἶνος, οὐ δῖω τέος·  
κάτω γὰρ κεφάλαν κατίσχει<sup>5</sup>  
· 5 τὸν Φον θάμα θῦμον αἰτιάμενος  
πεδά τ' οὐόμενος<sup>6</sup> τά κεν θῆ,<sup>7</sup>  
τὸ δ' οὐκέτι Φά[νδα]νεν πεπαिताίτῳ.

καὶ τοιαῦτα καὶ Ἰβυκο[s.]

83

Heph. 66 [π. ἀντισπαστικοῦ]· ὁ δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκαταλήκτῳ ἐχρήσατο·

Κρονίδα βασιλῆος γένος Αἴαν, τὸν ἄριστον πεδ'  
Ἀχιλλέα

<sup>1</sup> Diogenes' word-order, so B: Sch. and Suid. both differ

<sup>2</sup> E from phot. cf. *Camb. Philol. Soc. Proc.*, 1916; cf. *Vogliano Stud. It. Fil. Cl.* 1910. 285 (Bursian 1920) <sup>3</sup> P α]s

<sup>4</sup> P τας: δῖω = ζῶ i.e. ζῶει, or ζῶ 3rd pers. sing. of ζῶμι, cf. *σάως* 32 and *ἐνδεδίωκε* Inscr. Heracl. (read δῖως = διῶς for ζῶης Theocr. 29. 19) <sup>5</sup> P κατισχε from *Φάνδανεν* below

## ALCAEUS

us in his treatise *On Proverbs*; Aristodemus is not named by Pindar, as though it were obvious who the author is; he merely indicates that the place of his birth was Argos. Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

. . . For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—the money is the man, and no poor man is either good or honourable.<sup>1</sup>

### 82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius on *Poems*:

. . . And to drink seems to him a pleasant thing; but one that hath wine as a chain about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done.<sup>2</sup> And so it ceased to please him when he came to his ripest.

And we find the same sort of sentiment in Ibycus.

### 83<sup>2</sup>

Hephaestion *Handbook of Metre* [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles . . .

<sup>1</sup> cf. Diog. Laert. 1. 31, Suid. *χρήματα*, Arsen. 476, *Paroem.* 2. 129    <sup>2</sup> cf. Choer. *Gram. Gr.* 4. 123. 25    \* or said

<sup>3</sup> = *μετοιδόμενος τε: πεδατουόμενος* Vol. *Herc. Coll. Alt.* 5. 19: Hesych. *πεδαλευόμενος* (which V. sees here) records old variant    <sup>7</sup> V.-L read traces as *κ' εἴπη*

# LYRA GRAECA

84

*Vet. El. Mag.* σείω· ἔστι γὰρ σεεύς<sup>1</sup> παρ' Ἀλκαίῳ, οἶον·

. . . γᾶς γὰρ πέλεται σέευσ·<sup>2</sup>

καὶ ἐκ τούτου γίνεται σέω καὶ σείω, ὡς πλέω πλείω καὶ πνέω πνείω. . . .

85

*Ath.* 3. 85 f [π. ὀστρακοδέρμων]· . . . Ἀριστοφάνης ὁ γραμματικὸς . . . ὁμοίας φησὶν εἶναι τὰς λεπάδας ταῖς καλουμέναις τελλίνας. Καλλίας δ' ὁ Μυτιληναῖος ἐν τῷ περὶ τῆς παρ' Ἀλκαίῳ Λεπάδος φησὶν εἶναι ᾧδὴν ἧς ἡ ἀρχή·

Πέτρας καὶ πολίας θαλάσσας

τέκνον . . . . . ,

ἧς ἐπὶ τέλει γεγράφθαι·

. . . . . ἐκ δὲ παίσας<sup>3</sup>

χαύνοις φρένας, ἃ θαλασσία λέπας.

ὁ δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυς, καὶ φησιν οὐκ εὖ Δικαιάρχον ἐκδεξάμενον λέγειν τὸ λεπάς,<sup>4</sup> τὰ παιδάρια δὲ ἡνίκ' ἂν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταύταις καὶ παίζειν, καθάπερ καὶ παρ' ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλουμέναις τελλίνας.

86

*Heph.* 72 [π. τ. ἀπ' ἐλάσσοнос ἰωνικοῦ]· καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ . . . , Ἀλκαίῳ δὲ πολλὰ, ὥσπερ καὶ τότε·

ἔμε δείλαν, ἔμε παίσαν κακοτάτων πεδέχοισαν<sup>5</sup>

<sup>1</sup> *E*, cf. seei δύο *Pap. Ber.* 953. 5: mss σέω (σέος) ὡς  
<sup>2</sup> σέευσ *E*: mss σέω and σέως (from above) <sup>3</sup> *E*: mss ἐκ  
 λεπάδων through corruption ἐκ δὲ παῖδας (-ων): *Ahr.* ἐκ δὲ  
 παίδων misunderstanding the whole passage, and if ἐκ is in  
 times a genitive is unlikely <sup>4</sup> *E*: mss λέγ. τὰς λεπάδας  
 from corruption in 3 <sup>5</sup> see *Appendix p.* 448

## ALCAEUS

### 84

*Old Etymologicum Magnum*: σείω 'to shake'; there is a word σείεις 'shaker' in Alcaeus, for instance:

For he is the shaker of the earth;

and from this comes σέω or σείω; compare πλέω πλείω and πνέω πνείω . . .

### 85

Athenaeus *Doctors at Dinner* [on shellfish]: . . . Aristophanes the grammarian . . . declares the *lepas* to resemble what is called the *tellina*. But Callias of Mytilene, in his tract *On the Lepas of Alcaeus*, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea

and ending:

. . . and thou fillest all hearts with pride, thou  
*lepas* of the sea.<sup>1</sup>

Instead of *lepas*, however, Aristophanes reads *chelys*, 'tortoise<sup>2</sup> or turtle,' and says that Dicacarchus<sup>3</sup> reads *lepas* without understanding what a *lepas* was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the *tellina*.

### 86<sup>4</sup>

Hephaestion *Handbook of Metre* [on the *ionicum a minore*]: And whole poems are written in ionics, for instance . . ., and many by Alcaeus, as:

Me a woman miserable, me a sharer in all misfortune

<sup>1</sup> metre as 81    <sup>2</sup> the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L. and S. σάλπιγξ) which Ar. altered into an address to the lyre    <sup>3</sup> in his tract *On Alcaeus* Ath. 15. 668 e    <sup>4</sup> cf. Heph. 123-4, who implies that the stanzas each contained 10 feet like Hor. 3. 12, and Gram. ap. Hermann *El. Metr.* 472, Gram. ap. Gais. Heph. 332

## LYRA GRAECA

87

*El. Gud.* 162. 31 ἤνασεν, Φάνασεν

. . . καὶ πλείστοισι Φάνασσε λάοις.<sup>1</sup>

Αλκαῖος.

88

*Heph.* 47 [π. δακτυλικού]. ἔστι δέ τινα καὶ λογαοιδικά καλούμενα δακτυλικά, ἅπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει, τελευταίαν δὲ τροχαϊκὴν συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τὸ τε πρὸς δύο δακτύλους ἔχον τροχαϊκὴν συζυγίαν, καλούμενον δὲ 'Αλκαϊκὸν δεκασύλλαβον.

καί τις ἐπ' ἐσχατίαισιν οἴκεις<sup>2</sup>

89<sup>3</sup>

*Zon.* μάλευρον τὸ ἄλευρον καὶ πλεονασμῷ τοῦ μ μάλευρον

μίγδα μάλευρον

90

*Comm. Arat. Phaen. Iriarte Reg. Bibl. Matr. Codd. Gr.* 239

. . . . . καὶ τάδ'  
ὥς λόγος ἐκ πατέρων ὄρωρε

κατ' 'Αλκαῖον.

91

*Vet. El. Mag.* Miller 94 and *E.M.* 290. 42 δυσί . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι ταῦτα, ὥς παρὰ 'Αλκαίῳ.

. . . εἰς τῶν δυοκαιδέκων

<sup>1</sup> Bek. -E; Aeol. rarely fails to distinguish dat. and acc. pl.; miss *El.* πλείστοις ἐάν., *A.O.* πλ. ἐν. corrected to ἄν.: mss *A.O.* λεοῖς perh. indicating λαοῖς <sup>2</sup> mss οἴκοις, οἰκεῖς: cf. *A.O.* <sup>3</sup> Phot. μάλευρον τὸ ἄλευρον 'Αλκαῖος (so *B*: mss 'Αχαιδς)

## ALCAEUS

87

*Etymologicum Gudianum*: ἡρασσεν 'ruled' is found in the form *Ἰάρασσεν*; compare Alcaeus:

. . . and ruled over full many peoples.

88

Hephaestion *Handbook of Metre* [on dactyls]: There are dactyls called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best-known of them is the line which has two dactyls before the trochaic dipody and is called the ten-syllable Alcaic; compare:

and one that dwelt on the outskirts<sup>1</sup>

89<sup>2</sup>

Zonaras *Lexicon*: μάλειρον 'wheat-flour'; the same as *aleuron* with a pleonastic *m*; compare

wheat-flour mingled

90

Commentator on Aratus *Phaenomena*: As Alcaeus says:

These things began, 'tis said, with our fathers.

91<sup>3</sup>

*Old Etymologicum Magnum*: δυοί 'to two' . . . I may add that these numerals are often declined in the dialects; compare Alcaeus:

one of the twelve

<sup>1</sup> cf. Sch. Heph., Cram. *A.O.* 1. 327. 4 which proves *οἴκεις* particp.    <sup>2</sup> cf. Phot. 1. 404 who gives the author's name (mss Ἀχαιοί)    <sup>3</sup> cf. *E.M.* 290. 49; *i.e.* Dionysus, see p. 327 n. 2



## LYRA GRAECA

92

Sch. Soph. *O. T.* 153 [ἐκτέταμαι φοβερὰν φρένα]· ἐκπέπληγμαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος·

ἐλάφῳ δὲ βρόμος ἐν στήθεσι φυΐει φόβεροισι.<sup>1</sup>  
ἀντὶ τοῦ περίφοβος.

93

Str. 13. 606 τὴν δὲ Ἄντανδρον Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν·

Πρώτα μὲν Ἄντανδρος Λελέγων πόλις

94

Zenob. (*Paroem.* 1. 36) αἰξ Σκυρία· Χρύσιππός φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρεπόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεῖα ἀνατρέπει ἢ αἰξ· ἄλλοι δὲ φασιν ἐπὶ τῶν ὀνησιφόρων λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἰγας. μέμνηται Πίνδαρος καὶ Ἀλκαῖος.

95

Sch. Ap. Rh. 1. 957 [κρήνη ὑπ' Ἀρτακίῃ]· Ἀρτακία κρήνη περὶ Κύζικον, ἧς καὶ Ἀλκαῖος μέμνηται καὶ Καλλίμαχος ὅτι τῆς Δολιονίας ἐστίν.

e.g. Κύζικον Δολιονίαν . . . .

<sup>1</sup> βρόμος: Blf. τρόμος: B τέτρομος for δὲ βρ. cf. Apoll. *Pron.* 334 (2. l. 1. 58 Lentz): φοβέροισιν L: mss -ros

## ALCAEUS

### 92

Scholiast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a madness springs up in the fearful breast of the hart;<sup>1</sup>

where 'fearful' means 'terrified.'

### 93

Strabo *Geography*: Antandros is called<sup>a</sup> by Alcaeus a city of the Leleges; compare:

Antandros, first city of the Leleges

### 94

Zenobius *Proverbs*: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros give so much milk. The saying occurs in Pindar and Alcaeus.

### 95

Scholiast on Apollonius of Rhodes ['by the Artacian spring']: This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolionia.

e. g. . . . Dolionian Cyzicus

<sup>1</sup> see *Appendix* p. 448

# LYRA GRAECA

96

Sch. Ap. Rh. 4. 992 [αἵματος Οὐρανίοιο γένος Φαίηκες  
ἔασι] . . . καὶ Ἀλκαῖος δὲ κατὰ τὰ αὐτὰ Ἀκουσιλάῳ λέγει  
τοὺς Φαίακας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐράνου.

e.g. Φαίακες ὀρράννων σταγόνων γένος<sup>1</sup>

97

Sch. Hes. Theog. 313 [τὸ τρίτον Ὑδρην αὖτις ἐγείνατο]· τὴν  
Ὑδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλόν φησί, Σιμωνίδης δὲ πεντη-  
κοντακέφαλον.

e.g. . . . Ὑδραν ἐννεακέπφαλον οἱ . . . ἐννακέ-  
φαλλος Ὑδρα<sup>2</sup>

98

Phot. 7. 15

ἄγωνος·

κατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγών· ἀπὸ δὲ γενικῆς ἐσχηματίσθη.  
οὕτως Ἀλκαῖος ὁ λυρικὸς πολλάκις ἐχρήσατο.

99

Hesych. ἀλιβάπτοις· <πορφυροῖς |

ἀλίβαπτον·>

πορφυρῶν ὕρην. Ἀλκαῖος καὶ Ἀλκμάν.<sup>3</sup>

100

Et. Mag. 76. 51

ἀμάνδαλον

τὸ ἀφανὲς παρὰ Ἀλκαίῳ· ἀμαλδύνω, <ἀμαλδύνω καὶ><sup>4</sup> ἀμάλδανον  
τὸ ἀφανὲς καὶ ἀφανιζόμενον· καὶ ὑπερθέσει ἀμάνδαλον.

<sup>1</sup> ὀρράννων = οὐρανίων *E*, cf. Sa. 122 <sup>2</sup> i. e. with ictus-  
lengthening *E*, cf. ὀγκρέμασαν 121, ὀννώρινε 72, Sa. 121,  
τρικέφαλον Hes. Th. 287 (uuuu not found in Lesbian)

<sup>3</sup> *B*: mss Ἀχαιὸς κ. ἀλμ.άς <sup>4</sup> *E*

## ALCAEUS

96

Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']: . . . and moreover Alcaeus agrees with Acusilaüs in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.<sup>1</sup>

*e.g.* . . . The Phaeacians, sprung from drops  
| celestial

97

Scholiast on Hesiod ['And for a third bore she Hydra']: Alcaeus calls the

Hydra nine-headed

Simonides 'fifty-headed.'

98

Photius *Lexicon*: ἄγωνος

conflict:

by 'adaptation' for ἄγων; it is 'adapted' from the genitive; it is often used thus by the lyric poet Alcaeus.<sup>2</sup>

99

Hesychius *Glossary*: ἀλιβάπτοις, purple. | ἀλιβάπτον

sea-dipt

a purple bird; Alcaeus and Alcman.

100<sup>2</sup>

*Etymologicum Magnum*: ἀμάνδαλον; used in the sense of

unseen

by Alcaeus. From ἀμαλδύνω 'to destroy'; ἀμαλδύνον or ἀμάλδανον 'that which is unseen or disappearing'; and by transposition ἀμάνδαλον.

<sup>1</sup> *i.e.* when he was mutilated

<sup>2</sup> cf. Cram. *A.P.* 4. 8. 16

<sup>3</sup> cf. *O.P.* 1087. ii. 59

# LYRA GRAECA

101

Hesych.

αὐτολλαι.<sup>1</sup>

ἄλλαι· παρὰ Ἀλκαίφ.<sup>2</sup>

102

Cram. *A.O.* 1. 253. 20: ζητοῦμεν οὖν καὶ τὰ τοῖσδεσσιν πῶς εἴρηται· καὶ ἄμεινον λέγειν ἐπέκτασιν· τοῦτο μιμούμενος Ἀλκαῖδς φησι

τῶνδεων

103

Eust. *Od.* 1759. 27 [ἦα]· λέγει δὲ (Ἡρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ἔον

παρὰ Ἀλκαίφ.

104

*Et. Mag.* 377. 19 ἔρρεντι· παρὰ Ἀλκαίφ· ἀπὸ τοῦ ἔρρω ἢ ἐρῶ περισπωμένου, ἢ μετοχὴ ἔρρεῖς ἐρρέντος, καὶ ὡς παρὰ τὸ ἐθέλοντος ἐθέλοντί, οὕτω καὶ παρὰ τὸ ἐρρέντος

ἔρρεντι<sup>3</sup>

105

*Ibid.* 385. 9 ἐσυνῆκεν· Ἀλκαῖος

ἐσύννηκεν

καὶ Ἀνακρέων ἐξυνῆκεν πλεονασμῷ.

<sup>1</sup> *E*, = ἀφέολαι of. σπολέω and στελώ, ἀόλλης and ἀέλλης, Αἰολος = ἄφιολος for ἀφέολος: for υF cf. 33: mss αὐεοῦλλαι

<sup>2</sup> *Ahr*: mss ἄκλω <sup>3</sup> mss ἐρρεντί bis

## ALCAEUS

101

Hesychius *Glossary*: αὐφολλᾶι : for ἄελλαι

storms

found in Alcaeus.

102

Cramer *Inedita* (*Oxford*): We inquire therefore how it is that we find the form τοῖσδεσσι 'to these.' It is best to call it 'lengthening.' On this pattern Alcaeus says τῶνδεων

of these

103<sup>1</sup>

Eustathius on the *Odyssey*: Heracleides says that there is an occurrence of the form ἔον

I was

in Alcaeus.

104<sup>2</sup>

*Etymologicum Magnum*: The word ἔρρεντι is used by Alcaeus; it is from ἔρρω or ἔρρω 'to go,' 'to go slowly' or 'to perish,' participle ἔρρεῖς ἔρρέντος, and from ἔρρέντος the adverb ἔρρεντι<sup>3</sup> like ἐθέλοντί 'willingly' from ἐθέλοντος 'willing.'

105

The Same: ἐσυνῆκεν : Alcaeus uses the form ἐσύνηκεν

he understood

and Anacreon ἐξυνῆκε, with the pleonastic augment.

<sup>1</sup> cf. Fav. 222

<sup>2</sup> cf. *E.M. Vet.* 127

<sup>3</sup> meaning

doubtful; perh. 'haltingly or 'hesitatingly'

# LYRA GRAECA

106

Choer. *Gram. Gr.* 4. 1. 131 Lentz τὸ

ὦ Εὐρυδάμαν<sup>1</sup>

παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ἢ λεγόμενον κατὰ τὴν κλητικὴν.

107

*El. Mag.* 319. 30. ἔθηκε· σημαίνει δύο, τὸ προκατέθηκεν ἢ ἐποίησεν· . . . ἂφ' οὗ καὶ

θέσις

ἢ ποίησις παρὰ Ἀλκαίῳ.

108

*Cram. A.P.* 3. 278. 9 . . . οἶόν ἐστι παρὰ τῷ Ἀλκαίῳ τὸ

κάλλιον

ἀντὶ τοῦ κάλλιον.

108 A

Sch. *Od.* 11. 521 [Κήτειοι]· . . . ἦν γὰρ ὁ Τήλεφος Μυσίας βασιλεὺς, καὶ Ἀλκαῖος δὲ φησι τὸν

Κήτειον

ἀντὶ τοῦ Μυσόν.

109

Choer. *Gram. Gr.* 4. 1. 27 a Lentz [π. τῶν εἰς υν ληγόντων]· κίνδυν κίνδυνος, κίνδινα· οὕτως δὲ ἔφη Σαπφὼ τὸ κίνδυνος. ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ

κίνδυνι<sup>2</sup>

<sup>1</sup> Const. L. Πολυδάμαν <sup>2</sup> for mss reading cf. Sa. 184

## ALCAEUS

106<sup>1</sup>

Choeroboscus on Theodosius :

O Eurydaman

is found in Alcaeus for *O Eurydamas*, ending with *n* in the vocative.

107

*Etymologicum Magnum* : ἔθηκε has two meanings, 'he placed' and 'he did' . . . ; hence Alcaeus uses the noun θέσις for ποιήσις

doing or making

108

Cramer *Inedita* (*Paris*) . . . Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

108 A

Scholiast on the *Odyssey* ['Ceteians'] : . . . For Telephus was king of Mysia, and Alcaeus moreover uses

Ceteian

for 'Mysian.'

109

Choeroboscus [On nouns ending in *-νν*] : κίνδυν 'danger,' genitive κίνδυνος, accusative κίνδυνα ; Sappho thus declined the noun κίνδυνος. Alcaeus used the dative κίνδυνι

by danger

<sup>1</sup> cf. Constant. Lascar. *Nom. et Verb.* 116b



# LYRA GRAECA

110

Eust. *Od.* 1648. 6 καὶ ἐκ τοῦ κτείνω

κταίνω

Δωρικότερον παρὰ Ἀλκαῖου.

111<sup>1</sup>

Phot.

μετρῆσαι

ἐπὶ τοῦ ἀριθμῆσαι Ἀλκαῖος

112

*Et. Mag.* 344. 6 ἔννεον· ἔστι τὸ ῥῆμα νέω· Ἀλκαῖος·

αὐταρ ἐπεὶ χέρρεσσι νέον . . .<sup>2</sup>

ὁ παρατατικὸς ἔννεον καὶ πλεονασμῷ τοῦ ν ἔννεον.

112 A

*Ox. Pap.* 221. 11. 9 Schol. *Il.* 21. 219 οὐδέ τί πη δύναμαι  
προχέειν ῥόον εἰς ἄλλα δῖαν | στεινόμενος νεκύεσσι· στενοχωρού-  
μενος· παρὰ ταῦτα Ἀλκαῖος·

στένω μὰν Ξάνθω ῥόος ἐς θάλασσαν ἵκανε.<sup>3</sup>

113

Hdn. π.μ.λ. (2. 930. 20 Lentz) οἱ γὰρ περὶ Ἀλκαῖον

οἶδα

λέγουσι τρισυλλαβῶς.

<sup>1</sup> cf. Theocr. 16. 60, 30. 25      <sup>2</sup> *E*: some mss om. Ἀλκ.—  
νέον: mss *E.M.* αὐτῆς ἐπεὶ χείρεσσι, *Vet.* αὐτὰρ ἐπὶ χείρεσι:  
ἔννεον apparently from *Il.* 21. 11: *B* ascr. to *Od.* 5. 314,  
thinking the quotation from *A.* is lost      <sup>3</sup> metre cf. *Sa.* 149. 3.

## ALCAEUS

### 110

Eustathius on the *Odyssey*: And from κτείνω comes the rather Doric form κταίνω

to kill

in Alcaeus.

### 111

Photius *Lexicon*:

to measure

in the sense of 'to count'; Alcaeus.

### 112<sup>1</sup>

*Etymologicum Magnum*: ἐννεον they swam: the verb is νέω 'to swim'; compare Alcaeus:

but when they swam with their hands . . . ;

the imperfect is ἐνεον or with pleonastic *n* ἐννεον.

### 112 A

From a Papyrus of the Second Century containing Scholia on the *Iliad*: 'Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies': that is 'cramped'; whence comes Alcaeus' line:

Verily 'twas the stream of a narrow Xanthus that came to the sea.

### 113

Herodian *Words without Parallel*: For Alcaeus pronounces οἶδα

I know

as three syllables.

<sup>1</sup> cf. *E.M. Vet.* Miller 114

# LYRA GRAECA

114<sup>1</sup>

Sch. Ar. *Av.* 1648 [διαβάλλεται σ' ὁ θεῖος]· ἐπὶ τοῦ ἐξαπατᾶν  
 . . . παρόμοιον δὲ καὶ τὸ Ὀμηρικόν . . . καὶ παρ' Ἀλκαίῳ·

παραβάλλεταιί σε

115

Cram. *A.O.* 1. 366. 22 . . . ἡ ἀπὸ τοῦ πέφυγα ἢ μετοχή  
 πεφυγώς· ὁ γοῖν Ἀλκαῖος μετατιθεῖς τὸ σῖγμα εἰς τὸ ν κατὰ  
 πλεονασμὸν ἐτέρου γ φησὶ

πεφύγγων

116

Hdn. π.μ.λ. (2. 949. 23 Lentz) πιέζω· τὰ εἰς -ζω λήγοντα  
 ῥήματα ὑπὲρ δυὸ συλλαβὰς βαρύτερα οὐδέποτε τῷ ε παραλήγεσθαι  
 θέλει . . . σημειῶδες ἄρα παρ' Ἀττικοῖς καὶ τοῖς Ἰωσὶ λεγόμενον  
 διὰ τοῦ ε τὸ πιέζω, ὥσπερ καὶ παρὰ τῷ ποιητῇ . . . προσέθηκα δὲ  
 καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαίῳ διχῶς λεγέται, παρὰ δὲ  
 Ἀλκμᾶνι διὰ τοῦ α.

117

Tryphon πάθη λέξεων 11 (*Mus. Cril. Cant.* 1. 34) [π. προσ-  
 θέσεως]· ἅπαξ δὲ παρ' Ἀλκαίῳ τὸ ῥῆξις

Ῥῥᾱξις<sup>2</sup>

λέγεται.

118

Cram. *A.O.* 1. 342. 1 ἀπὸ τῶν εἰς -ος τὴν

τεμένηος

παρὰ Ἀλκαίῳ ἅπαξ χρησαμένῳ.

<sup>1</sup> cf. Hesych. ζαβάλλειν· ἐξαπατᾶν (B): perh. the comic  
 poet Alcaeus (Mein.) <sup>2</sup> mss οὐρηξις

## ALCAEUS

### 114

Scholiast on Aristophanes ['Your uncle imposes on you']: that is 'deceives' . . . ; similarly in Homer . . . ; and in Alcaeus:

he cheats you

### 115<sup>1</sup>

Cramer *Inedita (Oxford)* . . . Or the form *πέφυγα* 'I have fled' has the participle *πεφυγώς*. Alcaeus, at any rate, changing the *s* to an *n* and doubling the *g*, says *πεφύγγων*

having fled

### 116

Herodian *Words without Parallel*: *πιέζω* 'to press': verbs ending in *-ζω* which are paroxytone and of more than two syllables never have epsilon in the penultimate. . . . We should note therefore as remarkable the epsilon-form *πιέζω* used in Attic and Ionic as well as in Homer. . . . I have added the dialects because both forms, *πιέζω* and *πιδζω*, occur in Alcaeus; and Alcman uses *πιδζω*.

### 117<sup>2</sup>

Tryphon *Changes in Words* [prefixing of letters]: In one place in Alcaeus *ρήξίς*

breaking

appears as *Fpāξίς*.

### 118

Cramer *Inedita (Oxford)*: From the nouns in *-ος* Alcaeus once uses the genitive *τεμένηος* for *τεμένεος*

of the precinct

<sup>1</sup> cf. Eust. *Od.* 1596. 5, Fav. 357, Cram. *A.O.* 1. 325. 30

<sup>2</sup> cf. Lascar. *Op. Gram.* 133 v. where *Fpḥξίς ἀντὶ pḥξίς*

# LYRA GRAECA

119

Eust. *Π.* 1155. 40 *τείρεα δὲ ἢ παρὰ τὸ εἶρειν . . . ἢ . . . παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τοῦ Γεωργίου κεῖται. πολλοὶ γάρ, φησὶν, ἐκ τῶν ἀστέρων καταπονοῦνται . . . ἐφάνέρωσε δέ, φησί, τὸ ἐ' Ἀλκαῖος εἰπὼν*

τερέων

δίχα τοῦ ε.

119 A

Prisc. *Inst. Gram.* 7. 7 (*Gram. Lat.* Keil) [de vocativo]:  
. . . in femininis etiam Alcaeus

Νήρη

pro Νηρη<sup>1</sup> posuit, et Theopompus Χάρη pro Χάρης.

120<sup>2</sup>

*Ox. Pap.* 1233. 2. ii.

. . . ὥς λόγος κάκων ἀ[πύφυιε *Φέργων*]  
Περράμῳ καὶ παῖσ[ι Τρόεσσιν ἄλμα<sup>3</sup>]  
ἐκ *Φέθεν* πίκρον.<sup>4</sup> π[ερὶ δ' ἔλλατο φλόξ]  
Ἴλιον ἴραν.

5 οὐ τεαύταν<sup>5</sup> Αἰακίδ[αις πόθεννον]  
πάντας ἐς γάμον μάκ[αρας καλέσσαις]  
ἄγεται ἐκ Νήρηος ἔλων [μελάθρων]  
πάρθενον ἄβραν

<sup>1</sup> mss *νερη pro νερης*

<sup>2</sup> restored by Hunt, Wil., and E,

## ALCAEUS

119<sup>1</sup>

Eustathius on the *Iliad*: *τέρεα* 'constellations' comes either from *εἶρειν* 'to string' . . . or from *τεῖρειν* 'to rub or wear out,'—on which point the following occurs in the writings of Georgius<sup>2</sup>: 'Many of the stars get exhausted . . . and it is clear that the word should be spelt with *ει* (and not *ι*) because Alcaeus uses the genitive *τειρέων*

of the constellations

without the *ι*.'

119 A

Priscian *Grammar* [on the Vocative]: . . . Even in a feminine noun Alcaeus uses *Νήρη*

O daughter of Nereus

for *Νηρηί*, while Theopompus makes the vocative of *Χάρης* 'Chares,' *Χάρη*.

120

From a Second-Century Papyrus:

. . . Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Nereus and

<sup>1</sup> cf. *Gram. A.P.* 4. 192. 10

<sup>2</sup> Choeroboscus

*C.R.* 1914. 76, 1919. 127

<sup>3</sup> = *κλάδος* cf. *E.M.* 69. 27

<sup>4</sup> ἐκ *Φέθεν* *E*: *P* ἐξ (corr. to ἐκ) *σεθεν* ἔλλατο: cf. ἔλσα, ἤλσατο, *Hfin. Gr. Dial.* 2. 486

<sup>5</sup> = *τοιούταν*

## LYRA GRAECA

- ἐς δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνας]  
 10 ζῶμμα πάρθενω φιλό[τας ἀγαύω]  
 Πήλεος καὶ Νηρείδων ἀρίστ[ας,]  
 ἐς δ' ἐνίαυτον  
 παῖδα γέννατ' αἰμιθέων [κράτιστον]  
 ὄλβιον ξάνθαν ἐλάτη[ρα πώλων·]  
 15 οἱ δ' ἀπώλονται ἀμφ' Ἐ[λένα Τρόες τε]  
 καὶ πόλις αὐτῶν.

## Z'

## ΕΡΩΤΙΚΩΝ

### 121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμεόντων δέ σφεων (Μυτιληναίων καὶ Ἀθηναίων)  
 . . . Ἀλκαῖος ὁ ποιητῆς συμβολῆς γενομένης καὶ νικῶντων  
 Ἀθηναίων αὐτοὺς μὲν φεύγων ἐκφεύγει· τὰ δέ οἱ ὅπλα ἴσχουσι  
 Ἀθηναῖοι καὶ σφεα ἀνεκρέμασαν πρὸς τὸ Ἀθήναιοι τὸ ἐν Σιγείῳ·  
 ταῦτα δέ Ἀλκαῖος ἐν μέλει ποιήσας ἐπιτιθεῖ ἐς Μυτιλήνην,  
 ἐξαγγελλόμενος τὸ ἐνωτοῦ πάθος Μελανίππῳ ἀνδρὶ ἐταίρῳ.

Strabo 13. 600 Πίττακος δὲ ὁ Μυτιληναῖος πλεύσας ἐπὶ τὸν  
 Φρύωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθεὶς  
 καὶ πάσχω κακῶς· ὅτε καὶ Ἀλκαῖος φησιν ὁ ποιητῆς ἑαυτὸν ἐν  
 τινι ἀγῶνι κακῶς φερόμενον τὰ ὅπλα ῥίψαντα φυγεῖν· λέγει δὲ  
 πρὸς τινὰ κήρυκα κελεύσας ἀγγεῖλαι τοῖς ἐν οἴκῳ Ἀλκαῖος σῶς  
 κ.τ.λ.

<sup>1</sup> Thetis

<sup>2</sup> Achilles

<sup>3</sup> a letter

## ALCAEUS

led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids<sup>1</sup> loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds<sup>2</sup>; but the Trojans and their city were destroyed because of Helen.

### BOOK VII

#### LOVE POEMS

##### 121 TO MELANIPPUS<sup>3</sup>

Herodotus *Histories*: During the war between Mytilene and Athens . . . when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo *Geography*: Pittacus of Mytilene sailed against the Athenian general Phrynon and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight; and he addresses the following words to a herald whom he bids take tidings to his friends at home:



# LYRA GRAECA

e.g.<sup>1</sup> [Κᾱρυξ, εἰς Μυτιλάνναν ἐράταν συθεῖς  
 | φιλτάτῳ Μελανίππῳ φάθ' ὅτ'] ἝΑλκαος  
 σᾶος ἄρ' οἱ ἔντεα δ' οὐ· κῦτον ἀληκτόφιν<sup>2</sup>  
 εἰς Γλαυκώπιον ὀγκρέμασαν ἝΑττικοι.<sup>3</sup>

122<sup>4</sup> πρὸς Μελάνιππον

(*lx. Pap.* 1233. l. ii. 8-20)

Πῶνε [καὶ λελάθω,] Μελάνιππ', ἄμ' ἔμοι· τί  
 [γὰρ]  
 διννάεντ' ὅτα κ' [εἰς] Ἀχέροντα<sup>5</sup> μ' ἔη[σι  
 κᾱρ]

ζάβαι[ς ἁ]ελίῳ κόθαρὸν φᾶος [ἐλπίσω]  
 ὀψεσθ' ; ἀλλ' ἄγι, μὴ μεγάλων ἐπ[ιβάλλεο.]

<sup>5</sup> καὶ γὰρ Σίσυφος Αἰολίδαις βασίλεις [ἔφα]  
 ἄνδρων πλεῖστα νοησάμενος [θάνατον φύγην·]

ἀλλὰ καὶ πολὺῖδρις ἔων ὑπὰ κᾱρι [δῖς]  
 [διν]νάεντ' Ἀχέροντ' ἐπέραισε· μ[όρεν δέ Φοι]  
 [κάτ]ω μ[όχ]θον ἔχην Κρονίδαις βά[ρυν  
 ἔξοχα]

10 [μέ]λαινας χθόνος. ἀλλ' ἄγι, μὴ τά[δ'  
 ὀδύρρεο·]

[ἄσ]σα<sup>6</sup> βάσομεν αἶ ποτα κᾷλλοτα ν[ῦν  
 μάταιι.]

[ἀλλ'] ἦν<sup>7</sup> ὅττινα τῶνδε πάθην τα[λασιφρόνως]

[πρόσηκ'· ὅττ' ἄνε]μος βορίαις ἐπί. κ[ε πνέη.]

e.g. [οὐ σόφων ὀνάγην σκάφος εὔρεαν εἰς ἄλα.]

<sup>1</sup> *E*      <sup>2</sup> σᾶος Hfin., ἄρ' οἱ *E*: mss σόος ἄροι, σῶς ἄρει,  
 σοσαροι: ἔντεα δ' Wel: mss ἐνθάδ', ἐνθάδε, ἐνθα δέ: εἴ· κῦτον

## ALCAEUS

[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus:] 'Your Alcaeus is safe as you see,<sup>1</sup> but not his arms; that shield of everlasting might<sup>2</sup> the Athenians have hung up in the temple of the Grey-Eyed Goddess.'

### 122 To MELANIPPUS

From a Second-Century Papyrus:

Drink [and forget] with me, Melanippus; for why, when once Fate has sent me to eddying Acheron,<sup>3</sup> shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great. King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woofullest in all the world. So I pray you bewail not these things. If ever cries were unavailing, our cries are unavailing now. Assuredly some of these things were to be suffered with an enduring heart. When the wind sits in the north<sup>4</sup> [no skilful pilot puts out into the wide sea.]

<sup>1</sup> the Greek is 'say that his Alcaeus etc.'    <sup>2</sup> the epithet, like the use of the word 'herald,' has a humorous intention  
<sup>3</sup> i.e. into exile    <sup>4</sup> Pittacus, who banished him, was of low birth and Thracian extraction

---

*E* (= σκῦτον cf. Hom. ἐκέδασσε for ἐσκέδ., κάπετος from σκάπτω, and Arch. ἐγκῦτι, Lat. cūlis): mss οὐκντόν, οὐχῦτον, οὐκ αὐτόν, οὐ κεῖται: ἀληκτόφιν *E*: mss -ρην, -ρην    <sup>3</sup> *E* (Γλ. Dind.): for -κρέμμ. cf. Hfm. 296, ὀννῶρως 72: mss ἐς γλαυκωπὸν ἱερὸν δὲ ἐκρέμασαν<sup>4</sup> A.    <sup>4</sup> restored by Hunt, Wil., *E*, C.R. 1914. 75    <sup>5</sup> P οταμε . . . δινναενταχεροντα against metre    <sup>6</sup> P ]τα i.e. ἄττα, cf. Hoffm. *Gr. Dial.* 2. p. 216 § 10  
<sup>7</sup> ἦs? or keep as plural?

## LYRA GRAECA

### 123 πρὸς Μένωνι

Heph. 44 [π. δακτυλικού]. τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἐστι·

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσαι,  
αἱ χρῆ συμποσίας ἐπόνασιν ἔμοι Fe γένεσθαι.<sup>1</sup>

### 124

Ibid. [π. ἐπικονικού τοῦ ἀπὸ μείζονος]. τρίμετρον δὲ ἀκατάληκτον τὸ τούτου [i e. fr. 47] περιττεῦον συλλαβῇ τῇ τελευταίᾳ, καλούμενον δὲ Ἀλκαϊκὸν δωδεκασύλλαβον, οἶον·

Ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,  
θέλω τι Φείπην ἀλλά με κωλύει αἶδως.<sup>2</sup>

### 125

Ibid. 32 [π. ἱαμβικού]. ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἶον . . , τετράμετρον δὲ οἶον τὸ Ἀλκαίου·

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

### 126

Sch. Plat *Symp.* 217 e 'οἶνος καὶ ἀλήθεια,' ἐπὶ τῶν ἐν μέθῃ τὴν ἀλήθειαν λεγόντων· ἔστι δὲ ἄσματος Ἀλκαίου ἀρχή·

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια<sup>3</sup>

καὶ Θεόκριτος.

<sup>1</sup> E: mss γεγενῆσθαι: Fick γε γένεσθαι <sup>2</sup> l. 2 only in Arist: Φείπην Herm: mss τ' εἰπῇ <sup>3</sup> (so Theocr.) Matthiae: mss ἀλάθεια

## ALCAEUS

### 123 To MENON<sup>1</sup>

Hephaestion *Handbook of Metre* [on dactylics]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

### 124

The Same [on the *epionicum a majore*]: The acatalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.<sup>2</sup>

### 125<sup>3</sup>

The Same [on the iambic]: The best-known acatalectic types of it are dimeters like . . , and tetrameters like this of Alcaeus:

Pray, pray receive, receive your serenader.

### 126

Scholiast on Plato *Symposium*: 'Wine and truth,' a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth

and it occurs in Theocritus.<sup>4</sup>

<sup>1</sup> an invitation      <sup>2</sup> l. 2 from Arist. *Rhet.* 1. 9 (see Sa. 119); cf. Cram. *A.P.* 1. 266. 25      <sup>3</sup> cf. Sch. Heph., Sch. Ar *Plut.* 302, *Paroem.* 2. 363      <sup>4</sup> 29. 1

# LYRA GRAECA

127

Sch. Plnd. O. 11. 15 [Ζειφυρίων Λόκοων γενεὰν ἀλέγων]· ἀλέγων· μεριμνῶν.<sup>1</sup> καὶ Ἀλκαῖος·

οὐ <γὰρ> ἔγω Λύκου  
ἐν Μοῖσαισ' ἀλέγω·

παρὰ τὸ ἀλέγειν καὶ φροντίδα ποιεῖν.

128<sup>2</sup>

Ox. Pap. 1233. 33. 5-7

Ἔπετον Κυπρογενήας παλάμαισιν  
e. g.<sup>3</sup> [δολομήδεσσι τύπεις·] ὅπποσέ κ[εν γὰρ]  
[ἄλος ἢ γὰς προφύγω, κῆσ]ε πόλω[ν<sup>4</sup> με]  
[κίχεν Ὡρος . . . .]

129

Cram. A.O. 1. 413. 23 ζητεῖται <τὸ><sup>3</sup> παρὰ τῷ Ἀλκαίῳ  
θηλυκόν

τερένας ἄνθος ὀπώρας

πῶς ἡ τέρενα εἴρηκεν, καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἡ γενικὴ  
τέρενος· καὶ μεταγεται ἡ γενικὴ εἰς εὐθεϊαν ὁ τέρενος· ἀπὸ τούτου  
θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς <τερένας>·<sup>5</sup> τερένας κ.τ.λ.

130, 131

Apoll. Pron. 80. 17 . . . καὶ ἔτι ὁμοίως (ἐν συνθέσει) παρὰ  
τῷ αὐτῷ Ἀλκαίῳ ἐν ἐβδόμῳ·

. . . . σὺ δὲ σαύτῳ τομίας ἔση.<sup>5</sup>

. . . . ἀλλὰ σαύτῳ πεδέχων ἄφως  
πρὸς πόσιν<sup>6</sup> . . . .

<sup>1</sup> mss ὕμνων      <sup>2</sup> line 1 from Cram. A.O. 1. 144-5      <sup>3</sup> E  
<sup>4</sup> πόλεις?      <sup>5</sup> τομίας Bast: mss το. μαις      <sup>6</sup> ἀλλὰ σὺ σαύτῳ?  
ἄφως E = αὔως (gen.): or ἄφας from αὔα (new nom. from  
acc. αὔα cf. Sa. 176) cf. ἄας Zenod. Il. 8. 470: mss αὔας

## ALCAEUS

127

Scholiast on Pindar ['bearing in mind the Locrians of the West']: ἀλέγων: 'caring for,' 'thinking of'; compare Alcaeus:

. . . for I do not reckon Lycus among the Muses;<sup>1</sup>

ἀλέγω from ἀλέγειν 'to think about.'<sup>2</sup>

128<sup>3</sup>

From a Second-Century Papyrus:

I am thrown by the wily arts of the Cyprus-born;  
for whithersoever [on sea or land I flee, thither]  
ranging [hath Love overtaken me.]

129

Cramer *Inedita* (Oxford): It is asked with regard to the feminine found in Alcaeus

the soft smooth bloom of the fruiting-time

how he has come to use the form τέρενα 'soft, smooth'; and the answer is that the genitive of τέρην is τέρενος, and the genitive is transferred to the nominative which thus becomes τέρενος with a feminine τερένη, of which the genitive is τερένης, Aeolic τερένας, as above.

130, 131

Apollonius *Pronouns* [ἐαυτῷ 'to himself,' etc.]: . . . and similarly, moreover, as a single word in the seventh Book of the same Alcaeus

. . . and you will be your own steward.<sup>4</sup>

and:

. . . but sharing the morn with yourself a-drinking<sup>5</sup>

<sup>1</sup> cf. Hor. 1. 32. 9, who mentions Lycus, and, for the tone Cic. *N.D.* 1. 28 *naevus in articulo pueri delectat Alcaeus* etc.

<sup>2</sup> the quotation illustrates a different meaning <sup>3</sup> cf. Cram. *A.O.* 1. 144. 5, *E.M.* 666. 51, *Fav.* 354 <sup>4</sup> i. e. eat and drink whatever you like? <sup>5</sup> i. e. alone

Heph. 14 [π. κοινῆς]. ἐὰν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν ᾖ τὸ ἄφωνον, τῆς δὲ δευτέρας ἀρκτικὸν τὸ ὑγρόν, οὐκέτι γίνεται κοινὴ <ῆ> συλλαβή, ἀλλὰ ἄντικρυς μάκρᾱ, ὡς παρὰ Ἀλκαίῳ·

Ἔκ μ' ἑλᾱσας ἀλγέων . . . .

II'

ΕΠΙΑΙΝΗΣΙΩΝ<sup>1</sup>

133<sup>2</sup> πρὸς Ἀντιμενίδαν

Strabo 13. 617 ἄνδρας δ' ἔσχεν (ῆ Μιτυλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἓνα τῶν Ἑπτὰ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαίον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, ὃν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἄθλον καὶ ἐκ πόνων αὐτοὺς ῥύσασθαι κτείναντα ἄνδρα μαχαίταν βασιλῆων παλαιστάν, ὥς φησι, κ.τ.λ.

Heph. 63 [π. ἀντισπαστικοῦ]. τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τὸ μόνον τὴν τελευταίαν ἔχον ἱαμβικὴν καλεῖται Ἀσκληπιάδειον, οἷον τὸ Ἀλκαίου·

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν  
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,

<sup>1</sup> this title, being founded on an emendation of *fr.* 138, is uncertain; if right, the Aeolic form with η would seem to point either to A. himself or some early Lesbian as first collector of the poems      <sup>2</sup> ll. 1-2 Heph., 3-7 *E e. g.*, 8-10 O. Müller, 3 and 5-10 from Str., who shows that the name was in the poem (and without ictus-lengthening it is im-

## ALCAEUS

132

Hephaestion *Handbook of Metre* [on 'common' syllables]: If, however, the mute is the final sound of the first syllable,<sup>1</sup> and the liquid the initial sound of the second, the first syllable is not then, as in the previous case, 'common' or doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

## BOOK VIII<sup>2</sup>

### ENCOMIA

#### 133<sup>3</sup> TO ANTIMENIDAS

Strabo *Geography*: Mytilene has had many famous citizens. In ancient times there was Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas, of whom Alcaeus tells that while fighting for the Babylonians he performed a mighty deed and saved them from troubles by slaying a warrior, as he says, etc.

Hephaestion *Handbook of Metre* [on the antispastic]: The acatalectic trimeter which has the last 'meter' iambic is called the Asclepiad, for instance Alcaeus:

You have come from the ends of the earth, [dear

<sup>1</sup> in the example *ἐκ*; cf. Attil. Fort. 302 K. who says Hor. took the metre of *Non ebur nec aureum*, *Od.* 2. 18, from Alc. who often used it    <sup>2</sup> I have placed here unclassifiable fragments of a personal type    <sup>3</sup> cf. Liban. 1. 406

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possible in any Lesbian metre), 4-5 from Hesych. (= B 153) *τετραμαρῶν· πλίνθων· τετρα. πλ. κατὰ τέγματα· Ἀλκαῖος* (so B-E, cf. *τετεργόμενοι* 28: mss *τετραβαρ. πλ. καὶ τάγματα*)



# LYRA GRAECA

e. g. [φίλ' Ἀντιμμενίδα, τῷ ποτὰ χράμενος]<sup>1</sup>  
 τοῖσι τετραμαρήων<sup>2</sup> κατὰ τέγματα  
 5 πλίνθων ναιετάουσιν Βαβυλωνίοις  
 συμμαχείς ἐτέλεσσας μέγαν αὔεθλον  
 καὶ πόλλαν ὀνίαν ἄσφε<sup>2</sup> Φερύσσαο  
 κτένναις ἄνδρα μαχαίταν βασιληῖων<sup>3</sup>  
 παλαίσταν ἀπυλείποντα μόναν ἴαν<sup>4</sup>  
 10 παχέων ἀπὺ πέμπων . . . .

134

*Ox. Pap.* 1233. 11. 10-11

. . . . . ] Βαβύλωνος ἱρας  
 . . . . . ] ν' Ἀσκάλωνα

135

*Harpoer.* 168 Σκυθικά· . . . εἰδός τι ὑποδήματός εἰσιν αἱ  
 Σκυθικά· καὶ Ἀλκαῖος ἐν ἡ'.<sup>5</sup>

καὶ Σκυθίκαις ὑπαδησάμενος

136

*Et. Mag.* 513. 33

Κίκις<sup>6</sup>

σημαίνει τὸν ἀδελφὸν τοῦ Ἀλκαίου· γίνεταί παρὰ τὸ κίκυς δ  
 σημαίνει τὴν ἰσχύν.

<sup>1</sup> Ἀντιμμ. cf. ὀγκρέμασαν 121, ὀνάρινε 72: τῷ relative  
 supplying needed epithet to τῷ ξίφεος <sup>2</sup> necessary to the  
 syntax <sup>3</sup> B: mss -ηων <sup>4</sup> μόναν ἴαν Ahr: mss μόνον ἴαν  
<sup>5</sup> mss also ἐν νή, ἐν κ' <sup>6</sup> prob. dimin. of e. g. Κίκερμος Fick:  
 mss κίκις . . . κίκυς; cf. also *Cram. A.O.* 4. 337 <sup>7</sup> πετρ.?

## ALCAEUS

Antimenidas,] with the gold-bound ivory heft of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long,<sup>1</sup> you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm's breadth of five royal cubits of stature.

### 134

From a Second-Century Papyrus:

. . . of sacred Babylon . . . Ascalon . . .<sup>2</sup>

### 135<sup>3</sup>

Harpocration *Lexicon to the Attic Orators*: Σκυθικάλ . . .  
'Scythians' are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

### 136

*Etymologicum Magnum*:

Cicis

is the brother of Alcaeus; from κίκυς, meaning 'strength.'

<sup>1</sup> the usual size of a Babylonian brick *temp.* Nebuchadnezzar is about 12 × 12 × 3½ in.; these bricks often bear his name, cf. Layard *Nineveh*, p. 296; the palm's breadth or hand was rather over 3 in.      <sup>2</sup> prob. ref. to Antimenidas' service with Nebuchadnezzar in Palestine      <sup>3</sup> cf. Suid.

# LYRA GRAECA

## 137 A and B

Apoll. *Proem.* 80. 14 [ἐαυτόν κ.τ.λ.]· καὶ παρὰ τοῖς Αἰολικοῖς  
δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (S<sup>a</sup>. 15)·

ἔμ' αὐτῷ παλαμάσομαι

ἀλλὰ μάχεται <sup>1</sup> τό·

· · · · · νόον δὲ Φαύτῳ  
πάμπαν ἀέρρει.<sup>2</sup>

ἔπερ ἀσύννητες ἐν ἀπλότῃ μὴ οὐχὶ τὸ εἰ προσλαμβάνειν, καὶ ἔτι  
ὁμοίως παρὰ τῷ αὐτῷ Ἀλκαίῳ (130)

## 138

Hesych. ἐπαίνους· τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς  
ἀρχ<αῖρ>εσίας. Σοφοκλῆς Θυέστη Σικυννίῳ καὶ Ἀλκαῖος ταῖς  
Ἐπαινήσεσιν.<sup>3</sup>

## 139

*Vet. Et. Mag.* Miller 57 ἀχναΐσδημι, ὡς παρ' Ἀλκαίῳ·

Ἀχναΐσδημι κάλως· οὔτι γὰρ οἱ φίλοι.<sup>4</sup>

## 140

Procl. Hes. *Op.* 719 [εἰ δὲ κάκον εἶπης, τάχα κ' αὐτὸς μείζον  
ἀκούσαιοι]· Ἀλκαῖος·

· · · · αἱ Φείποις<sup>a</sup> τὰ θέλης, ἀκούσαιοι  
τά κ' οὐ θέλης.<sup>5</sup>

<sup>1</sup> mss ἐμάχετο    <sup>2</sup> νόον Bast: mss νόω: δὲ Φαύτῳ Ahr: mss  
δ' αὐτῷ: Ap. read δὲ αὐτῷ    <sup>3</sup> E 'in the *Encomia*' (see  
p. 402 n. 1): mss ἀλκίοι ταῖς ἐπαινήταισιν (ται corr. to τε)  
<sup>4</sup> E, cf. Plat. *Symp.* 194 a εἶ καὶ μάλ' ἂν φόβοιο, *Theaet.* 156 a  
μάλ' εἶ ἑμουσοι, *Dead Adonis* 32: mss κακῶς: οὔτι E.M.:  
*Vet. E.M.* οὔτε    <sup>5</sup> E bis: mss θέλεις    <sup>a</sup> mss εἶκ' εἶπ.

## ALCAEUS

### 137 A<sup>1</sup> and B

Apollonius *Pronouns* [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary :

and he heartens himself altogether ;

which is unusual in having the simple form without the *e* ;  
and moreover similarly in the same Alcaeus : (*fr.* 130).

### 138

Hesychius ἐπαιvous 'praises': decisions, recommendations, elections ; Sophocles in the *Thyestes Sicyonius* ; and Alcaeus in the *Encomia*.

### 139<sup>2</sup>

*Old Etymologicum Magnum* : δχνδσδημι 'to mourn' as in Alcaeus :

Deeply do I mourn, for my friends are nothing worth.

### 140<sup>3</sup>

Proclus on Hesiod *Works and Days* [If thou sayest an ill thing, soon shalt thou hear a greater thyself] : compare Alcaeus :

If you say what you choose, you will hear what you choose not.

<sup>1</sup> also in Cram, *A.P.* 4. 35. 16, Cyrill. 185. 3, Suid. <sup>2</sup> cf. *E.M.* 181. 44 <sup>3</sup> cf. *Paroem.* 1. p. 285 : metre as 124

# LYRA GRAECA

141

Sch. Ar. Av. 1410 [ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτερο-  
ποικίλοι, τανυσίπτερε ποικίλα χελιδοῖ;]· τινὲς παρὰ τὸ Ἀλκαίου·

Ὅρνιθες τίνες οἷδ' ὠκεάνω γᾶς τ' ἀπὺ περράτων  
ἦλθον πανέλοπες ποικιλόδερροι τανυσίπτεροι ;<sup>1</sup>

142

Hdn. π.μ.λ. (2. 933. 14 Lentz) ὁ γοῦν Ἀλκαῖος κείνοθεν  
ἐστὶν ὅπου ἀποφήνατο αὐτό·

αἱ γὰρ καῖλλοθεν ἔλθῃ αἱ δὲ φάη κήνοθεν  
ἔμμεναι<sup>2</sup>

143

Sch. Il. 21. 319 (Nicole 1. 203) : χέραδος· Ἀπολλόδωρος τὸ  
πλήθος τῶν θαλαττίων καὶ ποταμίων λίθων, οὓς ἡμεῖς τροχάλους·  
οἱ δὲ χεράδια<sup>3</sup> καλοῦσιν ὄντας χειροπληθεῖς· ἐστὶ δὲ ἡ λέξις παρὰ  
Ἀλκαίῳ·

αἱ δὴ μὰν<sup>4</sup> χέραδος μὴ εὖ βεβάωτ' ἐργάσιμον  
λίθον  
κίνησ,<sup>4</sup> καί κε φίσως τὰν κεφάλαν ἀργαλίαν  
ἔχοις.<sup>5</sup>

144

Sch. Od. 21. 71 [ἐπισχεσίην]· καὶ Ἀλκαῖος·

οὐδέ τι μυννᾶμενος ἄλλοι τὸ νόημα . . .<sup>6</sup>  
ἀντὶ τοῦ προφασιζόμενος, ἀλλαχοῦ ἀποτρέπων τὸ ἑαυτοῦ νόημα.

<sup>1</sup> γᾶς τ' Heck.-Blf.: mss γὰρ: ἦλθον: mss also ἦνον  
<sup>2</sup> αἱ δὲ φάη (opt.) E, αἱ = αἰ, δὲ in apod.: mss δὲ φοι: B τόδε  
φαῖ (= φαίη) <sup>3</sup> ms χερμάδια <sup>4</sup> E (or μὴ βεβάωτ'? cf.  
Hesych. βεβάως· βεβηκώς, ιστάμενος): mss μὴ βεβάως κ.τ.λ.:  
<sup>5</sup> ms κεν and ἔχοι <sup>6</sup> μύνν. pres. part. μυνάσμαι Hfm.: mss  
μυν.: ἄλλοι Seid.-L: mss Sch. ἄλλα, Eust. ἄλλο \* ms οἷδ' ἡμαν

## ALCAEUS

### 141

Scholiast on Aristophanes *Birds* [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing?<sup>1</sup>]: Some commentators say this is from Alcaeus' lines:

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

### 142

Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form κείνοθεν 'thence'; compare:

For even if he comes from another place, he can always say that he is come from that.<sup>2</sup>

### 143

Scholiast on *Iliad*: χέραδος 'stone-heap': according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles; others call them χεράρδια or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus:

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head.

### 144<sup>3</sup>

Scholiast on *Odyssey* ['pretext, prevarication']: compare Alcaeus:

. . . nor prevaricating his intent at all;

that is, excusing or cloaking, turning his intention elsewhither.

<sup>1</sup> called a σκόλιον or drinking-song in l. 1416, but this may not be technically accurate for the original <sup>2</sup> emendation and translation uncertain <sup>3</sup> cf. Eust. *Od.* 1901. 52, *E.M.* 594. 55, *Matr. An.* 389

# LYRA GRAECA

145

*Vet. Et. Mag. Reitz.* δῆω· σημαίνει τὸ εὕρισκω ἀπὸ τοῦ δέω,  
ὃ σημαίνει τὸ εὕρίσκειν, οὐ μέμνηται Ἀλκαῖος·

ἔγω μὲν οὐ δέω τάδε μαρτύρεντας· <sup>1</sup>

κατ' ἔκτασιν δῆω.

146

*Hdn. π.μ.λ.* (2. 941. 28 Lentz) . . . μάθος· Ἀλκαῖος·

ἀπ πατέρων μάθος <sup>2</sup>

147, 148

*Apoll. Pron.* 95. 14 [ἁμέων]· ὁμοίως Αἰολεῖς· Ἀλκαῖος· (78)·  
ἐπὶ δὲ τῆς συνάρθρου·

πατέρων ἄμμων

καὶ τῇ ἐντελεστερέῃ·

ἁμμετέρων ἀχέων <sup>3</sup>

149

*Strabo* 1. 37 [π. Νείλου]· τὸ δὲ πλείοσι στόμασιν ἐκδιδόναι  
κοινὸν καὶ πλειόνων, ὥστ' οὐκ ἔξιον μνήμης ὑπέλαβε (ὁ Ὅμηρος),  
καὶ ταῦτα πρὸς εἰδύτας· καθάπερ οὐδ' Ἀλκαῖος, καίτοι φήσας  
ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

150 <sup>4</sup>

*Plut. Div. Am.* 5 χάριεν γὰρ ἅμα ταῖς ἡδοναῖς συνεκλιπεῖν  
τὰς ἐπιθυμίας, ἅς μήτε ἄνδρα φησὶν Ἀλκαῖος διαφυγεῖν μήτε  
γυναῖκα.

*e. g.* . . . ὧν ἐπιθυμίαις  
| οὐτ' ἄννηρ ζαπέφυγγ' οὔτε γύνα ποτά.

<sup>1</sup> mss also μὲν κ' οὐ and ταῦτα· *Hesych.* expl. δῆεις and

## ALCAEUS

145<sup>1</sup>

*Old Etymologicum Magnum*: δῆω: this means 'I find,' from δέω with the same meaning used by Alcaeus:

For my part I find no witnesses of this;<sup>2</sup>  
lengthened to δῆω.

146

*Herodian Words without Parallel*: μάθος 'learning'; compare Alcaeus:

We learn from our fathers.<sup>3</sup>

147, 148

*Apollonius Pronouns* [ἀμεῶν 'of us']; Similarly in Aeolic: compare Alcaeus (78); and in the adjectival form ἀμμων; compare:

of our fathers  
and the fuller form ἀμμετέρων; compare  
of our troubles

149

*Strabo Geography* [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

*Plutarch Love of Riches*: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

<sup>1</sup> cf. *E.M.* 264. 19      <sup>2</sup> or 'I shall find'      <sup>3</sup> or perh.  
'We learn by suffering'

---

δέετε as futures in sense      <sup>2</sup> Nauck ἀπ παθέων μ. cf. proverb  
πάθος μάθος      <sup>3</sup> mss ἀχαιῶν      <sup>4</sup> cf. 115: ζαν. = διαπέφυγε



# LYRA GRAECA

151

Ath. 3. 73 e [π. σικύου]. Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως,  
'Αλκαῖος δέ·

. . . . δάκη τῶν σίκγων.<sup>1</sup>

φησίν, ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυς στάχυος.

152

Hesych. τετράφων· ὀρνέον τι· Ἀλκαῖος·

τετράφωσιν ἀήδονας<sup>2</sup>

153<sup>3</sup>

*Vel. El. Mag. Reitz.* σισύρνας καὶ σισύρας· τὰ δασέα δέρματα  
τὰ τετριχωμένα· καὶ Ἀλκαῖος ὁ μελοποιός·

ἔνδυσ σισύρναν

154<sup>4</sup>

Zenob. *Paroem.* 1. 31 (cf. 2. 61)

ἀντὶ κάκω κύνος ὕν ἀπαίτεις.<sup>5</sup>

ἐπὶ τῶν κακὰ<sup>6</sup> ἀντὶ τῶν κακῶν ἀπαιτούντων.

155<sup>4</sup>

Apostol. *Paroem.* 2. 669 (cf. 2. 525)

τέφραν φύγων εἰς ἀνθρακίαν πέτεν.<sup>7</sup>

ἐπὶ τῶν ἀπὸ ἡττόνων χείροσι περιπεσόντων κακοῖς.

<sup>1</sup> mss δάκη φησί τ. σικύων: σίκγων *E* or the example would not prove Ath.'s statement; cf. Sa. 87 <sup>2</sup> *B.E*: mss τετράδων· ὁ. τι· Ἀ. | τετράδουσιν· ἀήδονας <sup>3</sup> added by Hfm.

## ALCAEUS

151

Athenaeus *Doctors at Dinner* [on cucumbers]: In the Attic dialect the word is always of three syllables, but Alcaeus says:

. . . takes bites of the cucumbers;

*σίκων* being from a nominative *σίкус*, as *στάχυς* 'ear of corn,' genitive *στάχυος*.

152

Heyschius *Glossary*: Pheasant: A kind of bird; Alcaeus:  
[compare] nightingales to pheasants [in song]

153

*Old Etymologicum Magnum*: *σιόρνα* and *σιόρα*: thick skins covered with hair; compare the lyric poet Alcaeus:

clad in a skin

154

Zenobius *Proverbs*:

Asking for a pig in place of a bad dog;<sup>1</sup>

a saying used of those who ask for a bad thing to replace a bad thing.

155

Apostolius *Proverbs*:

In fleeing the ashes he's fallen into the coals;

a saying used of those who fall from less into greater misfortune.

<sup>1</sup> ref. perh. to one of the tyrants

<sup>4</sup> added by *E*; metre 'Alcaic'  
*ἀπαιτεῖς*

<sup>6</sup> mss also *καλὰ*

<sup>5</sup> mss *κακοῦ, κακῆς* and

<sup>7</sup> mss *ἔπρεν*

# LYRA GRAECA

Θ' καὶ Γ'

## ΣΚΟΛΙΩΝ

156<sup>1</sup>

*Berliner Klassikertexte* 5. 2. 9810

' . . [πᾶ χρῆ]ν ἀρύστηρ' ἐσκέραμεν μέγαν ;<sup>a</sup>  
 [τί τόςσ]α μόχθης, τοῦτ' ἔμεθεν σύνεις  
 [ὥς οὐ τι] μὴ τῶξανος<sup>2</sup> ἄλλως  
 [ἄμμαρ ἔ]μοι μεθύων ἀείσης ;

5 [τί δὴ θα]λάσσας φειδόμεθ', ὥς κάρων  
 [χειμῶ]νοεῖδην αἶθρον ἐπήμενοι ;  
 [αἱ δ' ἐνσ]τάθεντες ὥς τάχιστα  
 [τάν τε χ]άδαν<sup>3</sup> καμάκων ἔλοντες

[ἐκ νᾶα] λύσαμεν, προτ' ἐνώπια  
 10 [κέρα τρό]ποντες, καὶ κ' ἰθαρώτεροι  
 [φυίημ]εν ἱλλάεντι θύμῳ  
 [κάτε κ' ἀ]μύστιδος ἔργον εἶη.'

[νώθην] δ'<sup>4</sup> ὀνάρταις χέρρα σύ μοι ἐμμάτων  
 ['Ο παῖς,' ἔφαισ]θ', 'ἔμφ φ[ερέ]τω κάρα  
 e.g. [γνόφαλλον· οὐ γὰρ] εἰστίθῃσιν  
 | [εἰς τὸ πλοῖον μ' ὃ]δε τᾷδ' αἰοῖδα.<sup>5</sup>

[. . . . .] ἄγι ταῦτά μοι<sup>6</sup>  
 [. . . . .] ἄτε<sup>7</sup> πῦρ μέγα  
 [. . . . .] τίθῃσθα

<sup>1</sup> restored by *E*, *C.R.* 1909. 72, 1917. 9    <sup>2</sup> adj.    <sup>3</sup> handle, tiller, cf. *χανδάνω*, λαβὴ λαμβάνω    <sup>4</sup> δ': P τ    <sup>5</sup> P αοιδα

# ALCAEUS

## BOOKS IX AND X

### DRINKING SONGS

156

From a Second-Century Papyrus :

‘ . . . What need to have mixed in the great bowl ?  
 Why labour so, when I tell you that I will never  
 have you to waste the livelong day in wassailing  
 and song ? O why spare we to use the sea, suffering  
 the winter-cool freshness of the morning to pass  
 like a drunken sleep ? If we had but gone quickly  
 aboard, taken hold of the tiller, and loosed the ship  
 from her moorings the while we turned the sailyard  
 to front the breeze, then merrier should we be and  
 light of heart, and it would be as easy work as a  
 long draught of wine.’ But hanging a [listless] arm  
 upon my sleeve you cried, ‘ [The lad] may bring [a  
 cushion] for my head ; for this fellow’s song doth not  
 put me [in his boat]. . . . . come,  
 these things to me . . . , like a great fire,  
 . . . . . you make . . . . .

---

<sup>6</sup> *L*’s reading of P    <sup>7</sup> P αττε    <sup>8</sup> or [τ(πτ’ οῦ)]ν, taking  
 ἐσκέρ. as 1st person plural

# LYRA GRAECA

157

Ath. 10. 430 a κατὰ γὰρ πῶσαν ὥραν καὶ πᾶσαν περίστασιν  
πίνων ὁ ποιητὴς οὗτος (Ἀλκαῖος) εὕρεσκειται· χειμῶνος μὲν ἐν  
τούτοις·

Νεύει μὲν ὁ Ζεὺς, ἐν δ' ὀράνῳ μέγας  
χείμων, πεπάγαισιν δ' ὑδάτων ρόαι.<sup>1</sup>

. . . ] ἔνθεν [a. . . .  
. . . . .

ὁ κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις  
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως  
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα  
μόλθακον ἀμφιδύω<sup>2</sup> γνόφαλλον.

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν·

Οὐ χρῆ κάκοισι θῦμον ἐπιτρέπην·<sup>3</sup>  
προκόψομεν γὰρ οὐδεν, ἀσάμενοι  
σ',<sup>4</sup> ὦ Βύκχι· φάρμακον δ' ἄριστον  
οἶνον ἐνικαμένοις μεθύσθην.

159<sup>5</sup>

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἷς περιεδέοντο τὸν τράχηλον  
στεφάνους ὑποθυμίδας, ὡς Ἀλκαῖος ἐν τούτοις·

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισι  
περθέτω πλέκταις ὑπαθυμίδας τις,  
καδ δὲ χενάτω μύρον ἄδυ κατ τῷ  
στήθεος ἄμμι.

<sup>1</sup> νεύει E, cf. Anacr. 6, Hor. Epod. 13. 1 : mss βει, but rain  
is incompatible with frost: Heck. νίφει: mss also ἐκ δ'  
<sup>2</sup> imp. mid. E: mss ἀμφι, ἀμφι from above <sup>3</sup> θῦμον  
Steph: mss μῦθον <sup>4</sup> ἀσάμενοι σ(οί) ὦ E: mss ασαμενοι ὦ,  
<sup>5</sup>

## ALCAEUS

157<sup>1</sup>

*Athenaeus Doctors at Dinner*: For the poet Alcaeus is found drinking at every time and on every occasion; in the winter in these lines:

The Sky-God bows himself; there is a great storm in the heavens, the streams of water are frozen fast. . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

158

The Same: . . . and in his misfortune, in this passage:

It is ill yielding the heart to mischance; for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

159<sup>2</sup>

The Same: They called the garlands which they used to tie round their necks *hypothymides*; compare Alcaeus:

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.<sup>3</sup>

<sup>1</sup> cf. Hdn. π.μ.λ. 7. 27 Lentz, Long. *Past.* 3. 3 <sup>2</sup> cf. Poll. 6. 107, Sch. Theocr. 7. 63, Ath. 678 d <sup>3</sup> ll. 3-4 put here by B from Ath. 687 d 'and that bravest and moreover most warlike of poets, Alcaeus, says "And pour, etc."'

ἀσάμενος ὦ <sup>4</sup> ll. 1-2 here, 3-4 Ibid. 687 d καὶ ὁ ἀνδρείοτατος δὲ προσέτι δὲ καὶ πολεμικὸς ὥτατος ὡς ποιητῆς Ἀλκαῖος ἔφη 'καὶ δ κ.τ.λ. <sup>5</sup> cf. Pap. Bouriant 8. 20 (L)

Arist. Pol. 1285a 33 ἤρχον δ' οἱ μὲν (τῶν αἰσυμνητῶν) διὰ βίου τὴν ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ὠρισμένων χρόνων ἢ πράξεων, οἷον εἰλοντό ποτε Μυτιληναῖοι Πιττακὸν πρὸς τοὺς φυγάδας ὧν προειστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοῖ δ' Ἀλκαῖος ὅτι τύραννον εἶλοντο τὸν Πιττακὸν ἐν τινὶ τῶν Σκολιῶν Μελῶν· ἐπιτιμᾷ γὰρ ὅτι·

. . . . φῶνα δ' ἀθρόα<sup>1</sup> τὸν κακοπάτριδα  
Φίττακον<sup>2</sup> πόλιος τᾶς ἀχόλῳ καὶ βαρυδαίμονος  
ἐστάσαντο τύραννον μέγ' ἐπαίνεντες<sup>3</sup> ἀόλλεες.

Procl. Hes. Op. 584 [ἦμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἤχετα τέττιξ | δεινρέφ' ἐφεζόμενος λιγυρὴν καταχεύατ' αἰοδὴν | πυκνὸν ὑπὸ πτερύγων, θέρεος καματώδεος ὥρη, τῆμος πιδάταί τ' αἶγες καὶ οἶνος ἄριστος, | μαχλόταται δὲ γυναῖκες, ἀφανρότατοι δέ τοι ἄνδρες | εἰσὶν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἄζει]. τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄδειν·

Τέγγε πλεύμονας οἶνῳ· τὸ γὰρ ἄστρον περι-  
τέλλεται,  
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαισ' ὑπὰ καύ-  
ματος,  
ἄχῃ δ' ἐκ πετάλων Φάδεα τέττιξ <ἐπιδενδρίων><sup>5</sup>  
ἄνθη δὲ σκόλυμος· νῦν δὲ γυναῖκες μιαρῶταται<sup>6</sup>  
ἅ λεπτοὶ δ' ἄνδρες ἐπεὶ καὶ κεφάλαν καὶ γόνα  
Σείριος  
ἄζει<sup>7</sup> . . . .

<sup>1</sup> Reis.-E from Plut. where the form φωναί, i. e. φῶνα, shows that ἀ. φ. is not his rendering of ἀόλλεες: not in Arist.  
<sup>2</sup> E, so Sch. 41, Lesb. coin Mion. Sup. 6. p. 64, cf. Poll. 2. 175 where mss Πιττακόν: mss here Πιττ.  
<sup>3</sup> ἀχόλῳ Schn. 'restless,' cf. χαλάω and Hesych. χαλιδ· ἡσυχία: ἐπαίνεντες Ahr: mss -νέοντες  
<sup>4</sup> πάντα κ.τ.λ. only in Ath.  
<sup>5</sup> Φάδεα Graevius-Seid: mss τάδε ἄν: ἐπιδενδρίων E, cf. Jul. Ep. 24:

## ALCAEUS

160<sup>1</sup>

Aristotle *Politics*: Some aesyminetes ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his *Drinking-songs*, where he chides his fellow-countrymen saying:

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands.<sup>2</sup>

161<sup>3</sup>

Proclus on Hesiod *Works and Days* ['When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest; for Sirius parches head and knees']: Alcaeus sings in like strain:

Soak your throttle in wine;<sup>4</sup> for the star is coming round again,<sup>5</sup> the season is hard to bear with the world athirst because of the heat; the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their sauciest, but men lean and weak because Sirius<sup>6</sup> parches both the head and the knees.

<sup>1</sup> cf. Dion. Hal. 5. 73, Plut. *Amat.* 18    <sup>2</sup> cf. Plut. *Erot.* 18  
<sup>3</sup> cf. Ath. 10. 430 b, 1. 22 e, Gell. 17. 11. 1, Macrob. *Sat.* 7. 15. 13, Plut. *Symp.* 7. 1, Eust. *Od.* 1612. 14, Il. 890. 47, Plut. *Stoic. repug.* 29, Plin. *N.H.* 22. 43    <sup>4</sup> throttle: the Greek is 'lungs'    <sup>5</sup> i. e. the dog-days are coming

for 2½ ll. read here by B see Sa. 94    <sup>6</sup> mss ἀνθεῖ δὲ καὶ σ. and μίαρ. γυν.    <sup>7</sup> mss λεπ. δέ τοι: ἐπεὶ καὶ: mss ἐπεὶ: γόνα B, cf. Steph. Byz. s. γόννος: mss γόνατα



# LYRA GRAECA

162

Ath. 1. 22 f (after 161. 1-2) . . . καὶ ἀλλαχοῦ·

Πώνωμεν,<sup>1</sup> τὸ γὰρ ἄστρον περιτέλλεται.

163

Ibid. 10. 430 c πῶς οὖν ἐμελλεν ὁ ἐπὶ τοσοῦτον φιλοπότης  
(Ἀλκαῖος) νηφάλιος εἶναι καὶ καθ' ἓνα καὶ δύο κυάθους πίνειν; αὐτὸ  
γοῦν τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως  
ἐνδεχομένοις· φησὶ γάρ·

Πώνωμεν.<sup>1</sup> τί τὰ λύχνη ὁμνέμεν; δάκτυλος  
ἀμέρα.

καδ δ' ἄερρε κυλίχναις μεγάλαις, αἴτ', ἀπ'  
οἴκιδος.<sup>2</sup>

οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα  
ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἓνα καὶ δύο  
5 πλῆαις κακ κεφάλας, α δ' ἀτέρα τὰν ἀτέραν  
κύλιξ  
ὠθήτω· . . . .

ἓνα πρὸς δύο ῥητῶς κινᾶναι κελεύων.

164<sup>8</sup>

Οκ. Pap. 1233. 32

Κὰτ τὰς πόλλα π[αθοίσας κεφάλας κάκχεε μοι  
μύρον]

καὶ κατ τῷ πολ[ίῳ στήθεος· αἱ γάρ τισί κ'  
ἄλγος ἦ,]

<sup>1</sup> Mein: mss πίν. <sup>2</sup> E, cf. δοκίς dimin. of δοκός and E.M. 216. 48 Βύκχης· ὄνομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὡς ἵππος ἵππις καὶ οἶκος οἰκίς: mss αἱ τὰ ποικίλα (ποικίλλαις): edd. αἶτα,

## ALCAEUS

### 162

Athenaeus *Doctors at Dinner* (after fr. 161. 1-2) : . . . and in another place :

Let us drink, for the star is coming round.<sup>1</sup>

### 163

The Same : How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleucus points out, against this interpretation :

Let us drink ; why wait for the lamp-lighting ? the day has but a finger's breadth to go. Take down the great cups, beloved friend, from the cupboard ; for the Son of Semele and Zeus gave wine to make us forget our cares. Pour bumpers in a mixture of one and two,<sup>2</sup> and let cup chase cup around hotfoot ;<sup>3</sup>

thus bidding them expressly to mix the wine in a proportion of one to two.

### 164

From a Second-Century Papyrus :

Over my long-suffering head, over my hoary breast, pour me the unguent. If any man be in

<sup>1</sup> cf. p. 419 n. 5

<sup>2</sup> i. e. one of wine to two of water

<sup>3</sup> cf. Ath. 10. 430 a, and 11. 481 a

---

ποικίλαις      \* 1-2 B-F (C.R. 1914. 77) from Plut. *Qu. Conv.*  
3. 1. 3 (= 42 Bergk), 3-6 E c. g.

# LYRA GRAECA

ε.γ. πωνόντων. κάκα [δὴ παῖσιν ὕμῳ ἔστ' ὅτ'  
 'Ολύμπιοι]  
 ἔδοσαν, πέδα δ' ἄλλω[ν τόδε μοι κωὺκὶ μόνῳ  
 πάθος]  
 5 ἀνθρώπων. ὁ δὲ μὴ φ[αῖς ἄγαθον πώνεμεν  
 ἔμμεναι]  
 [κ]ήν[φ] φαῖσθ' 'Ἀπόλ[οι]· οὐ γὰρ ἴσαισθ'  
 ὦγαθον οὐδ' ὁ μή.]

## 165

Sch. II. 8. 177 [τειχεα ἀβληχρά]· ἔλλως δὲ ἤδη αὐτὸ τὸ βλη-  
 χρὸς σημαίνει ὡς ἐπὶ τὸ πλεῖστον μᾶλλον τὸ ἀσθενές· Ἀλκαῖος θ'.

. . . . βλήχρων ἀνέμων ἀχείμαντοι πνύοι

## 166

Ath. 10. 430 b (after fr. 39. 1-2) . . . τοῦ δ' ἔαρος·

Ἦρος ἀνθεμόεντος ἐπᾶϊον ἐρχομένοιο.<sup>α</sup>

καὶ προελθών·

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα  
 κράτηρα . . . . .

## 167

Ibid. 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλευέων  
 φησίν·

Μῆδεν ἄλλο φυτεύσης πρότερον δένδριον ἀμ-  
 πέλω.<sup>1</sup>

<sup>1</sup> δένδριον Ahr: mss δένδρον

<sup>α</sup> perh. ἀρχ.

## ALCAEUS

pain, then let him drink. [To all men soon or late the Olympians] give misfortune, [and this woe of mine I share] with other men. And as for him that [says there is] no [good in drinking], you may say to him 'Be hanged with you! [you know not good from bad.']

### 165<sup>1</sup>

Scholiast on the *Iliad* ['weak walls']: The meaning of the simple form βληχρός without the α is usually 'weak' or 'light'; compare Alcaeus Book IX:

. . . the stormless breath of light winds

### 166

Athenaeus *Doctors at Dinner* [following *fr.* 39. 1-2] . . . and in the spring he says:

I heard the flowery Spring coming;

and, a little further on:

make haste and mix a bowl of the honey-sweet.

### 167

The Same [following *fr.* 42] . . . and indeed he gives the following general advice:

Plant no tree sooner than the vine.

<sup>1</sup> cf. Cram. *A.O.* 1. 95. 15, Eust. 705. 62

# LYRA GRAECA

168

Ath. 2. 38 e [π. μέθης]· ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεικάζουσι τὸν Διόνυσον . . . καὶ παρδάλει διὰ τὸ πρὸς βίαν τρέπεσθαι τοὺς ἐξοινωθέντας. Ἄλκαϊος·

ἄλλοτα μὲν μελιάδεος, ἄλλοτα  
δ' ὀξυτέρῳ τριβόλων ἀρυτῆμενοι·

εἰσὶ δ' οἱ καὶ θυμικοὶ γίνονται· τοιοῦτος δὲ ὁ ταῦρος· Εὐριπίδης (*Bacch.* 743). διὰ δὲ τὸ μάχιμον καὶ θηριώδεις ἔνιοι γίνονται· ὅθεν καὶ τὸ παρδαλώδες.

169

Tzetzes ad Lycophr. 212 οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἐκφαίνουσιν· ὅθεν καὶ Ἀλκαῖος φησιν·

οἶνος γὰρ ἀνθρώποισι δίοπτρον . . .<sup>1</sup>

170, 171

*Vet. Et. Mag.* Miller 258 πῶ . . . ἔστι δὲ καὶ ῥῆμα προστακτικὸν παρὰ Αἰολεῦσιν οἶον·

Χαῖρε καὶ πῶ τάνδε·

ὅπερ λέγεται ἐν ἐτέρῳ σύμπωθι.<sup>2</sup> . . . οἶον·

Δεῦρο σύμπωθι.<sup>3</sup>

172<sup>4</sup>

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ·

Λάταγες ποτέονται κυλίχναν ἀπὺ Τηΐαν·

ὡς διαφόρων γινομένων καὶ ἐν Τέφ κυλίκων.

<sup>1</sup> ἀνθρώποισι Fick, metre as 124 or, reading δίοπτρον as disyll., 3rd line of 'Alcaic': mss -ποις <sup>2</sup> mss *Vet.* ἐτέροις σύμπωθι <sup>3</sup> *E.M.* om. δεῦρο adding ἀντὶ τοῦ σύμπωθι ἢ ἐκ τοῦ πῶ τὸ πῶθι <sup>4</sup> cf. Ath. 5. 666 b, 668 d

## ALCAEUS

168<sup>1</sup>

Athenaeus *Doctors at Dinner* [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull; compare Euripides (*Bacchae* 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.<sup>2</sup>

170,<sup>3</sup> 171

*Old Etymologicum Magnum*: πῶ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to σύμπωθι in another passage; . . . compare:

Hither, and drink with me.

172

Athenaeus *Doctors at Dinner* [on cups, following *fr.* 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups;<sup>4</sup>

thus showing that a particular kind of cup was made at Teos.

<sup>1</sup> cf. Eust. *Od.* 1910. 18

<sup>2</sup> or like κἀτοπτρον, 'mirror'?

<sup>3</sup> cf. *E.M.* 698. 51

<sup>4</sup> *i. e.* in the game of cottabus

# LYRA GRAECA

173

*El. Mag.* 639. 17 οὐδεὶς· ἰστέον ὅτι τοῦ<sup>1</sup> οὐδεὶς ὅτε ἰσοδυναμεῖ τῷ οὗτις δύο μέρη λόγου εἰσι, τό γε οὐ καὶ τὸ δεῖς· οὐδὲ γάρ ἐστι σύνθετον· εἰ γὰρ ἦν σύνθετον ἡμελλε πρὸ μιᾶς ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δεῖς<sup>2</sup> τὸ οὐδέτερον δέν χωρὶς τῆς οὐ παραθέσεως ἔχομεν παρὰ Ἀλκαίῳ ἐν τῷ ἐνάτῳ·

καί κ' οὐδεν ἐκ δένος γένοιτο·

Ζηνόβιος.

174

*Cram. A.P.* 3. 121. 5 *Il.* 1. 39 [ἔρεψα]· μηδεὶς δὲ ἡμᾶς νεμεσητοὺς ἀποφάνειεν, ὥς εἰκῇ τὸ εἰραφιώτης γράψαντας· οὐ γάρ ἐστι τοῦ ποιητοῦ, ἀλλ' Ἀλκαίου·

Ἐρραφεώτας γὰρ ἄναξ . . . .<sup>3</sup>

175

*Hdn. π.μ.λ.* (2. 941. 15 *Lentz*) τὰ εἰς -ος λήγοντα οὐδέτερα δισύλλαβα, εἰ ἔχοι πρὸ τέλους τὸ α, συνεσταλμένον πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἴη, ὥσπερ τὸ πᾶρος·

ἐπὶ γὰρ πᾶρος ὀνίατον<sup>4</sup> ἵκνηται·

Ἀλκαῖδς φησι

176<sup>5</sup>

*Poll.* 6. 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ ἀνήτω, ὥς καὶ Σαπφώ καὶ Ἀλκαῖος· οὗτοι δ' ἄρα καὶ σελίνους.

*Acro ad Hor. Od.* 4. 11. 3 ['nectendis apium coronis']: vel quia Alcaeus frequenter se dicit apio coronari.

<sup>1</sup> *E*: mss τὸ    <sup>2</sup> *E*: mss οὐδεὶς    <sup>3</sup> Ἐρραφεώτας *E*: mss -του from οὐ γάρ above    <sup>4</sup> *L* from *P*: mss -αρον    <sup>5</sup> cf. 159

<sup>1</sup> cf. *Gram. Gr.* 3. 301, *Bek. A.* 3. 1362    <sup>2</sup> this epithet  
426

## ALCAEUS .

173<sup>1</sup>

*Etymologicum Magnum* [on the word οὐδείς 'nobody']: It should be noted that when it is equivalent to οὐτός there are two parts of the word οὐδείς 'nobody,' namely οὐ and δείς; it is not a compound. If it were, it would have the accent on the syllable before . . . The neuter of the actual word δείς ('any man') is found used apart from the οὐ ('not') in the 9th Book of Alcaeus:

and nothing will come of anything ;

Zenobius.

174

Cramer *Inedita (Paris)* on the *Iliad* ['I roofed']: Let no one blame us for writing εἰραφιῶτης without due consideration; for it is not Homer's word but Alcaeus'; compare

for the Lord Eirapheotes<sup>2</sup>

175

Herodian *Words without Parallel*: Disyllabic neuters ending in -os, if they have alpha in the penultimate always have it short, unless it be in dialect, as πᾶpos 'decrepitude' in Alcaeus; compare:

for incurable decrepitude is coming.<sup>3</sup>

176

Pollux *Vocabulary*: Anacreon . . . says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace ['parsley for weaving garlands'] . . . or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, e. g. because after his premature birth he was 'stitched up' (ἐρράφθαι) in the thigh of Zeus<sup>3</sup> metre 86: see *Appendix p. 449*



# LYRA GRAECA

177

Ath. 11. 478 b [π. ποτηρέων]· τὰ μόνωτα ποτήρια

κότυλοι,

ὧν καὶ Ἀλκαῖος μνημονεύει.

178

Sch. Gen. 11. 21. 483 Χρύσιππος ἐν τῷ περὶ Ἀρχαίας Φυσικῆς, δεικνὺς ὅτι σελήνη ἢ Ἄρτεμις καὶ τὰ περὶ τόκους δὲ εἰς ταύτην <ἀναφέρων, λέγει ἐν> ταῖς πανσελήνοισι οὐ μόνον τὰς γυναῖκας εὐτοκωτάτας εἶναι ἀλλὰ γίγνεσθαι <ῥαδίως τὰ ζῷα> πάντα. καὶ Ἀλκαῖος ἐπὶ τῶν βελῶν τῆς Ἀρτέμιδος λέγει·

μὴ φόνος κέχυται<sup>1</sup> γυναίκων

179

Ox. Pap. 1086. 113 [Il. 2. 816]: κορυθαίολος δέ ἐστιν ἥτοι ὁ ποικίλην ἔχων τὴν περικεφαλαίαν, αἰδolon γὰρ τὸ ποικίλον, ἢ καὶ ὁ ἐν τῇ περικεφαλαίᾳ ὀξέως καὶ εὐκινήτως φερόμενος· εὐθετεῖ γὰρ καὶ ἐπὶ τοῦ ὀξέος καὶ εὐστραφοῦς τὸ αἰδolon, οἷον ὅταν λέγῃ 'ἔνθα ἴδον πλείστους Φρύγας ἀνέρας αἰολοπώλους.' ὅθεν Ἀλκαῖος ἀμφοτέρως ἔλαβε τὸ ὄνομα λέγων οὕτως·

καὶ χρυσοπάσταν τὰν κυνίαν ἔχων  
ἔλαφρα π[ . . . ]<sup>2</sup>

180

Ibid. 1087. 2. 52 [π. παρωνύμων]· τὸ

κόκκυγος

ἢ δὲ λέξις παρ' Ἀλκαίῳ.

<sup>1</sup> subjunctive? <sup>2</sup> P has a gap of about 16 letters and then ]ζων, but the last word or words may not have belonged to the citation

## ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handed drinking-cups were called *κότυλοι*

goblets

and are mentioned by Alcaeus.

178

Scholiast on the *Iliad*: Chrysippus in his *Old Physics*, where he is showing that Artemis is the moon, and ascribes to it an influence over births, declares that not only do women have the easiest labour at full moon but all animals then are born without pain. And Alcaeus says of the shafts of Artemis:

lest the slaying of women be abroad in the land

179

From a Papyrus of the Last Century B.C. [Scholiast on *Iliad*]: *κορυθαίολος* means either he that has a motley helmet or cap (for *αἶδλος* is equivalent to *παικίλος* 'motley'), or he who moves quickly and actively in his helmet or cap; for *αἶδλος* is rightly used of that which is quick and nimble, as when Homer says,<sup>1</sup> 'Where I saw that the men of Phrygia, they of the nimble steeds, were many in number.' Thus Alcaeus takes the word in both ways when he says:

and wearing a cap all shot with gold, lightly . . .<sup>2</sup>

180<sup>3</sup>

From a Papyrus of the Last Century B.C. [on words of the 2nd declension whose nominatives are identical with the genitives of 3rd declension cognates]: Compare in Alcaeus *κόκκυγος* for *κόκκυξ*

cuckoo

See also vol. iii. *Scol.* 8.

<sup>1</sup> *Il.* 3. 185      <sup>2</sup> of Pittacus playing the king? cf. 37 B (App.)      <sup>3</sup> cf. 188 (App.)

# APPENDIX

## ΣΑΠΦΟΥΣ

### Βίος

*Ox. Pap.* 1800. 1. 1.<sup>1</sup> [περὶ Σαπφ]οῦς· Σαπφὼ τὸ μὲν γένος ἦν Λεσβία, πόλεως δὲ Μυτιλήνης, [πατρός δὲ Σκαμ]άνδρου κατὰ δέ τινας Σκαμανδρωνύμου, ἀδελφούς δ' ἔσχε τρεῖς, Ἐρίγιον καὶ Λάριχον, πρεσβύτατον δὲ Χάραξον, ὃς πλεύσας εἰς Αἴγυπτον] Δωρίχα τινὶ προσο[μιλητ]ῆς <γενόμειος><sup>2</sup> κατεδαπάνησεν εἰς ταύτην πλεῖστα· τὸν δὲ Λάριχον <νεώτατον><sup>3</sup> ὄντα μᾶλλον ἠγάπησεν· θυγατέρα δ' ἔσχε Κλεῖν ὁμώνυμον τῇ ἐαυτῆς μητρί· κατηγόρηται δ' ὑπ' ἐνίων ὡς ἄτακτος οὔσα τὸν τρόπον καὶ γυναικεράστρια· τὴν δὲ μορφήν εὐκαταφρόνητος δοκεῖ γε γεγονέναι καὶ δυσειδεστάτη· τὴν μὲν γὰρ ὄψιν φαιώδης ὑπῆρχεν, τὸ δὲ μέγεθος μικρὰ παντελῶς· τὸ δ' αὐτὸ συμβέβηκε καὶ περὶ τὸν [. . . .]ν<sup>4</sup> ἐλάττω [τε] γενον<ότ>α . . .<sup>5</sup> ὥσπερ Χαμαιλέων [φησὶν ὁ Πον]τι<κ>ός,<sup>6</sup> ἐπλανήθ[η ἂν παραλαβὼν]<sup>7</sup> ἀπ' αὐτοῦ λέγει [· τῇ δ' Αἰολίδι] διαλέκτῳ κέχρ[ηται, γέ]γραφεν δὲ βυβλ[ία ἐννέα μὲν]<sup>8</sup> λυρικά, ἐλεγείω[ν δὲ καὶ ἄλλων] ἔν.

<sup>1</sup> mostly as restored by Hunt

<sup>2</sup> E

<sup>3</sup> E: H νέον

<sup>4</sup> H sugg. Ἀλκαῖον: E Αἰσῶπον? cf. fr. 2 col. ii, which may have preceded this

<sup>5</sup> gap in P

<sup>6</sup> sugg. H

<sup>7</sup> E

<sup>8</sup> uncertain: perh. ὀκτώ

## SAPPHO

### LIFE

*From a Papyrus of about A.D. 200 : On Sappho :—* Sappho was by birth a Lesbian, of the city of Mytilene; her father was Scamander, or according to some writers Scamandronymus, and she had three brothers, Erigyius, Larichus, and Charaxus, who was the eldest. Charaxus, on a visit to Egypt, took up with a woman named Doricha, on whom he spent large sums of money; Sappho was more attached to Larichus, the youngest. She had a daughter Cleïs called after her mother. She is accused by some writers of evil living and being a woman-lover. Her appearance seems, strangely enough, to have been contemptible and very ugly, her complexion dark and her stature of the smallest—as indeed was the case of [Aesop?] <sup>1</sup> who was less than (*a gap of many lines*). . . as we are told by Chamaeleon [of Pontus, he] is wrong in the information he [has taken] from him. She <sup>2</sup> uses the [Aeolic] dialect, and has written [nine] <sup>3</sup> books of Lyric poetry, and one of Elegiac [and other kinds].

<sup>1</sup> *or perh.* Alcaeus      <sup>2</sup> or, if this part of the Pap. does not belong to S., 'he (*i.e.* Alcaeus)'; besides writing in S., Chamaeleon wrote on Stesichorus, Anacreon, Lasus, Simonides, Pindar, and Thespis, S. that is by no means certain; if it belongs to S. or Alc. the two nameless writers are prob. Hellanicus (*A.* 420) and Phanias (*A.* 340)  
<sup>3</sup> *uncertain*

## APPENDIX

### ΣΑΠΦΟΥΣ ΜΕΛΩΝ

B'

50 A<sup>1</sup>

Philo Ox. Pap. 1356. 4a. 14 [π. τιμωρίας]· . . γυναικὸς ποιη-  
τρίδος Σαπφούς εὐβουλία[ς τ]ῆς περὶ θεῶν ἡττώμεν[οι]· φησὶ γάρ·

θέοι δ[αίμ]ονες ὦρ[ον ἐπα]ύτικα δάκ[ρυα]

E'

86

*The last sentence requires the following note:* It is literally 'And not unknown to us (ἄπυστα predicate) many-eared flower-tressed Night cries it on all that is between'; i.e. Night, which is the same here as there, hears what Atthis says and reports it across land and sea, and so what Atthis says is not unknown (οὐκ ἄπυστα) to you and me (νῶν); after νύξ the writer of the ms—who either was a poor metrician or copied from a poor metrician (cf. μῆνη for σελάδνα in l. 9)—inserts [γά]ρ clearly because the predicative construction was misunderstood and ἄπυστα was taken as ἄπυστά ἐστι.

<sup>1</sup> E (the fragment was first recognised by K. F. W. Schmidt), cf. *Camb. Philol. Soc. Proc.* 1927: δαίμ. = δαήμονες, cf. Archil. 4. 4

# SAPPHO

## THE POEMS OF SAPPHO

### Book II

#### 50 A

Philo in a Papyrus of the 3rd Century [on punishment]:  
. . . Giving way before the good counsel of the woman-poet  
Sappho, who says:

The knowing Gods evoke tears forthwith

### Book V

#### 83

*Notes on ll. 22 ff.*: Greek men (after Homer) reclined at meals; at Athens it was usual for the women of the household to dine apart and to sit, but the *hetairai* when sharing the men's symposia reclined like them.—*line 24*: it is literally 'put away,' *i.e.* satisfied, 'the luxurious or refined desire or appetite of Ionian women'; the reference is doubtless to eating and drinking; we are not justified, *in this context*, in putting any other interpretation upon the passage.—*line 26*: for the visit to the waterside cf. fr. 4, and for the expression Alc. 157. 2.—*line 27*: it is literally 'from which we kept away.'—*line 29*: for 'the coming Spring. etc.,' cf. fr. 138, Alc. 166, Theocr. Ep. 4. 9 ff.

## APPENDIX

86 A [εἰς ἑαυτήν]

Lobel Σαπφουῦς Μέλη p. 80 l. 22 ff.<sup>1</sup>

Θύμ[ε,] ρ[ᾱσ]ον· οὐ[κ] ἄ[μ]μι θέαισι μόρ-  
φαν<sup>2</sup> ἐπί[με]ρον ἐξίης  
θόαισ' ὑ[μν]οῦχεται· Ἰ[σ]τ[α]νίδην

5 [φροντίδεσσιν·<sup>3</sup> ἀλλ' ἄ]στο[μον γ]ὰρ ἀτι-  
 μόμ[βροτ]ο[ς ἴσσε τ'] ἡμερος<sup>4</sup>  
 καὶ δαμ[ασσικάρδι]ος<sup>5</sup> Ἀφροδίτα,

καὶ δὲ μ[έλλιχον] νέκταρ ἔχευ' ἀπὸ  
 χρυσίας [φρενῶ]λοιᾶ  
 [προ]χ[ώ] τῆς πρᾶπιδ' εἴσι Πείθω.

5

118 [πρὸς τὰς μαθητρίας]

*Ox. Pap.* 1787. 1 + 2. 10 ff.<sup>6</sup>

e.g. [Ἄτιετε Μοῖσᾶν βαθυκόλ]πων κάλα δῶρα, παῖδες,  
[Ἐπρώταν σ' ἐνέποισαι, ὦ] φίλ', ᾄοιδον λιγύραν  
χελύνναν

[ἐρέψομεν· ἢρ' οὐκί μ' ἅπα]ντα χροά γῆρας ἤδη  
[συνέσπασε, λευκαί τ' ἐγένε]ντο τρίχες ἐκ μελαινῶν,

<sup>1</sup> restored by *E. Camb. Philol. Soc. Proc.* 1927 from phot.  
<sup>2</sup> predicative with Ἀδωνίδην <sup>3</sup> with ὑμόχρετος 'hymn-  
 outpouring' (like fountain-water from a spout) cf. χρυσόχρετος  
 which underlies the corruptions in Sim. 56 <sup>4</sup> cf. Τιμόμ-  
 βροτος: ἴσσε τ' = ἐκάθισέ σε, cf. Theocr. i. 51: ἴμερος L  
<sup>5</sup> P-ασ-? <sup>6</sup> *E. Camb. P.S. Proc.* 1927: supplements all fit  
 gaps

## SAPPHO

86 A

[to Herself]

From a New Fragment continuing *Berliner Klassikertexte*,  
P. 9722. 5

Be still, my Soul; not for me canst thou send  
forth with swift thoughts hymn-outwelling an  
Adonis-Song whose beauty shall please the God-  
desses. For alas! thou art made dumb by man-dis-  
honouring Desire and Whelm-the-Heart Aphrodite;  
and wit-destroying Persuasion's ewer of gold hath  
poured its suave nectar upon thy understanding.<sup>1</sup>

## Book VI

118

[to her Pupils]

From a Papyrus of the 3rd Century: <sup>2</sup>

e.g. [You dishonour] the good gifts of the  
[buxom Muses,] children, [when you say 'We  
will crown you,] dear Sappho, [best] player  
of the clear sweet lyre.' [Know you not that]  
my skin is all [wrinkled] with age, my hair [is  
turned] from black [to white, my teeth are but

<sup>1</sup> Sappho, lovesick, is trying vainly to compose a choral  
song for the Adonis-festival; the Goddesses are the Muses  
<sup>2</sup> perh. this suggested the vase-painting Comparetti *Mus.*  
*Ital. Ant.* Class. 1886 pp. 41 ff. 6, as almost certainly fr.  
119 suggested another (Comparetti 4); but with so much  
missing the restoration is the merest tour-de-force, and in  
ll. 10 ff. the reference may well be, as *L* suggests, to Tithonus



## APPENDIX

- ο.γ. [παῦροί τέ μ' ἔδοντες περέασι]ν, γόνα δ' οὐ φέροισι  
[δέμας πεδὰ τῷ πρόσθ' ἐσυνόρχ]ησθ' ἴσα νεβρίοισιν  
[ελαφροτάτοισι ζοῖων; ἀ]λλὰ τί κεν ποείην;  
[οὐ γὰρ θεὸς αὐτὸς δύνατ' ὅττ'] οὐ δύνατον γένεσθαι,  
[νημέρτεα δ' ὥστ' ἄμμι πέδεισι] βροδόπαχυν αὖτων  
[νύξ ἀστερόεσσα δνόφον εἰς τᾶσ]χατα γᾶς φέροισα<sup>1</sup>  
[οὕτως Ἀΐδας πᾶν πεδέπων ζοῖ]ον ὕμῳς ἔμαρψε,  
[κῶϋτ' ἤθελεν Ὅρφη]ν δίδων κεδνοτ[ά]ταν ἄκοιτιν  
[παῖσάν τε γύναικ' αἰ<ι> κατίσχην φθ]ιμέναν  
νομίσδει  
[αἰ καί σφ' ἐπαοίδαισι συνώρῳ ἡϋλύρ]αις ὀπάσδοι.  
15 ἔγω δὲ φίλημ' ἀβροσύναν, [κέκλυτε] τοῦτο,  
καί μοι  
τὸ λάμπρον ἔρος τῷελίῳ καὶ τὸ κάλον λέλογχε.<sup>2</sup>  
ο.γ. ἐπ' ἱλ[εον<sup>3</sup> οὖν πρίν με δέην οὐκ ἀ]π[ύ]βαν] νόη[μμι]  
φίλεισ[α δὲ σὺνν ὕμμι φιλείσαισι βίον διάξω.]  
καὶ ν[ῦν τόδ' ἄλλις μοι πέλετ', οὐδὲ πλέον οὖν κ'  
ἀραίμαν·]

118 A

**Ibid. 3. 3:4**

- ο.γ. Ἐπτάξατέ [μοι, παῖδες, ἄκα τὰς μεγάλας ὑπίσθα]  
| δαφνας, ὅτα [τὰν ἐπ πόλιος χθίσδος ὄδον πάρηα,]

<sup>1</sup> cf. Hesych. *δνόφερον*: *ἔσχατα* L <sup>2</sup> li. 15-16, omitting *κεκλ. τοῦτο* and the article with *ἀελίω* (suppl. Hunt), in Ath. 15 687a: P has only *τοῦτο καὶ μοι | το λα[ and ]λον λέ[λ]ογχε*  
<sup>3</sup> = *εἰλεόν*, cf. Hesych.; but *λε* is more likely <sup>4</sup> *Ε*, see *Camb. P.S. Proc.* 1927: supplements, being on the right, are uncontrollable in length and therefore peculiarly hazardous

## SAPPHO

- e.g.* few remaining,<sup>1</sup>] and the legs can scarce carry  
 [the body<sup>2</sup> you used once to join in the dance  
 to foot it] as nimbly as the little fawns, [nimblest  
 of living things?] Yet I cannot help it. [Not  
 even God himself can do what] cannot be;  
 [and surely as starry Night follows] rose-armed  
 Dawn and brings [us] darkness to the ends of  
 earth, [Death tracketh everything living and]  
 catcheth it in the end, [and even as he would  
 not give his] beloved wife [to Orpheus, so he  
 ever] thinks to [keep prisoner every] woman  
 that dies, [for all he should] let her follow [the  
 song and string of her spouse.] But I, be it  
 known, love soft living, and for me brightness  
 and beauty belong to the desire of the sunlight;  
*e.g.* [and therefore] I shall [not crawl away] to my  
 lair [till that needs must be; but continue loved  
 and] loving [with you.] And now [this is  
 enough for me, nor indeed would I pray for  
 more . . .]

## 118 A

From the Same Papyrus :

- e.g.* You had crouched [silent behind the great]  
 bay-tree, [children,] when [I passed yesterday  
 on my way to the town;] and [in a moment]

<sup>1</sup> cf. Anacr. 69, where *κάρη λευκόν* refers to baldness and the description is applicable not to what is now called an old man, but to one of 45 or so      <sup>2</sup> cf. Alc. 26

## APPENDIX

e.g. πᾶν δ' ἄδιον [αἰψ' ἢ τὸ πάρος γέντο κατ' ὕμν' ἰδοῖσα.]  
 ἢ κῆνον ἔλο[ν διψελίοισιν πότον ὀππάτεσσι.<sup>1</sup>]  
 καὶ ταῖσι μὲν ἄ[λλαις ἐδόκην ὥς ἀαλὸς τις εὐθυσ]  
 ὀδοίπορος, ἂν [τ' ἔμμ]· γ[υναίκων ἀμέλης γένεσθαι.]  
 μύγῃς δέ ποτ' εἰσάϊον· ἔκλ[υσδε δέ μ' ὦτα ρόμβος,]  
 ψύχα δ' ἀγαπάτα συν[άγρῃσα φρένας ἐκπότατο.]  
 τέαυτα δέ νυν ἔμμ[ορε μὲν, καὶ μ' ἐδόκη πρὸς ὕμνε]  
 ἴκεσθ', ἄγανα[ι παῖδες, ἴοισαν δ' ἀπυκλαίνισσαι]  
 ἔφθατε· κύλαν [δὲ ζὰ θύρας ὄψιν ἔγω κάτειδον]  
 τά τ' ἔμματα κα[ὶ τ' ὕμμα γ' ἔμαν κάρζαν ἐπε-  
 πτόασαν.<sup>2</sup>]

### 118 B [εἰς Ὀνειρον]

Ibid. l. 15<sup>3</sup>

e.g. Ὀνοῖρε, μελαίνα[ς τέκος ὦ νύκτος, ὃς ἔγγυς αὖως]  
 φοίταις ὅτα τ' ὕπνος [βρόχυσ ἥδη βλεφάροισιν  
 ἄμμοις,]  
 γλύκυσ θεός, ἢ δεῖν' ὀνίας μ[ὲν ἄλγε' ἔδειξας αἶ κε]  
 ζὰ χῶρις ἔχην τὰν δύναμ[ιν τὸν τε πόθον ταλάσσω.]  
 ἔλπις δέ μ' ἔχει μὴ πεδέχη[ν τῶν πρό μ' ἔειπες,  
 ἀλλὰ]  
 μηδὲν μακάρων ἐλ[δομένην οὐκὶ λάβην διδόντων.]

<sup>1</sup> = διψαλέοισιν, cf. λημέλαν Alc. 37 B. 7 below and note: πότον masc. <sup>2</sup> cf. Sa. 2. 6 where ἐπτόαισι = ἐπιπτ. (present): οὐ κάρζαν ἐπ' ἔμαν, ὕμμα γάρ, ἐπτόασαν? <sup>3</sup> see p. 436 n. 4

## SAPPHO

*e.g.* all [was sweeter for me when I saw you.] Ah,  
 but I drank that [draught with thirsty eyes!]  
 Aye, the women [that went with me thought  
 me suddenly become a silent fellow-]wayfarer  
 [and heedless of my company,] and sometimes  
 I scarcely heard them; [for a humming over-  
 whelmed my ears]<sup>1</sup> and my poor dear spirit<sup>2</sup>  
 [flew away with my wits.] Such things, it seems,  
 are of fate, [and methought,] gentle [maidens,]  
 I would come [and visit you, but alas! when  
 I did] you were too quick, [and shut me out.  
 Yet I saw a] fair [sight ere the door was closed,]  
 and the very clothes [on your backs, being *your*  
 clothes, thrilled me through.]<sup>3</sup>

## 118 B

From the Same Papyrus :

*e.g.* O Dream, [thou child of] black [Night,  
 who] comest ere [break of dawn] when the  
 sweet God<sup>4</sup> of Sleep [hath not long to stay  
 upon our eyelids],<sup>5</sup> how dire the pangs of grief  
 [thou foretellest me should I dare] to keep  
 [desire and] ability apart! Yet I have hopes  
 I shall not meet the lot [thou bodest, but  
 refuse] nothing [I wish for if] the Gods [but

<sup>1</sup> cf. 2. 6    <sup>2</sup> a humorous exaggeration of the Homeric use  
 of φίλος 'dear' in the sense of 'my'    <sup>3</sup> cf. 45. 5: this ended  
 the poem    <sup>4</sup> or *perh.* thou sweet God (*after* eyelids)    <sup>5</sup> cf.  
 Mosch. *Eur.* init. and Pind. *P.* 9. 23; dreams that came just  
 before dawn were thought to come true

## APPENDIX

*e.g.* οὐ γάρ κ' ἔον οὕτω[ς ἄνοον<sup>1</sup> παίδιον ὥς φέροισαν]  
 ἀθύρματα κάλ[λιστα φίλαν μάτερ' ἀπυστρά-  
 φεσθαι·]  
 γένοιτο δέ μοι [πὰρ μακάρων καῖρος ὅτω ποθήω,]  
 τοῖς πάντα[ς ἀοίδαῖσι τόσαις καὶ χορίαις' ἔτισα.]

192<sup>2</sup>

Nat. Com. *Myth.* 7. 2: Memoriae prodit Sappho primum  
 Acheloum vini mistionem . . . invenisse.

## ΑΛΚΑΙΟΥ ΜΕΛΩΝ

Γ' καὶ Δ'

## ΣΤΑΣΙΩΤΙΚΩΝ

37 A

*Ox. Pap.* 1789 i. 1. 2<sup>3</sup>

*e.g.* . . . . . ]ς, οἷός τ[ ὅτις ἐν δόμῳ]  
 [ταῖς δμόαις ἀ]κίραις ἔχῃ,  
 [ὄκνη τὸ ῥάφεν] εὐ πρὸς μάκρ[α βόθρια]<sup>4</sup>  
 [πέμπην εἶα]νον, [α]ὕτος [δ' ἴ]θαρον<sup>5</sup> κν[άει,]<sup>6</sup>  
 [τὼς ἔνδον μ]ενέτω, μηδὲ πονήμενοι  
 ζαμεύοντον<sup>7</sup> αἰείκεα.

<sup>1</sup> accent visible in P      <sup>2</sup> added by L      <sup>3</sup> restored by  
 H (ἴθαρον, μενέτω)-E, Camb. P.S. Proc. 1927      <sup>4</sup> μακ[αί]ς

## ALCAEUS

*e.g.* offer it me]; for [when I was a child] I should never have been so [dull as to disdain my dear mother's offer of] a pretty toy. And I pray [the Gods] give me [the opportunity to take what I long for now,] seeing that [I have done] them all [such honour in my songs and dances.]<sup>1</sup>

192

Natalis Comes *Mythology*: Sappho records that Achelōus invented the mixing of wine.

## THE POEMS OF ALCAEUS

### BOOKS III AND IV

### POLITICAL POEMS

37 A

From a First-Century Papyrus :<sup>2</sup>

*e.g.* . . . as one that hath slovenly handmaids feareth to send a finely-broidered robe to a distant washing-place, and brusheth it clean himself, even so should he abide within, nor should they publish abroad the evil deeds they do.

<sup>1</sup> end of poem      <sup>2</sup> the doubtful reading of a letter in l. 3 makes this restoration very hazardous

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more likely: for βόθρια cf. νεβρίσιον Sa. 118. 6 (App.) and βόθρος Od. 6. 92      <sup>5</sup> P ]γτοίς . . θαρος      <sup>6</sup> or κνῶφει?  
<sup>7</sup> = δημεύετσαν

# APPENDIX

## 37 B

Ibid. 7<sup>1</sup>

e.g. Τί γύναικ' ὄτα] τις κεκρίμενος γάμει  
παντέαν Φεί]κε ξυστοφορήμε[νος,]<sup>2</sup>  
[φάθι μ', ὅππο]τά κ' αὐταν γλυκέως [μάη,]  
[ὥς Λύδων βα]σίλευς ἔχην;  
[κῆνω γ' ἔνν]εκα· πόλλαις πα[ρ]αμη[τα]ι[ς]<sup>3</sup>  
[δεῦ' ἄσδευκτ]ι μένην· α[ἰ] γὰ]ρ ἔμοι τότα  
[τόσσα δόξα γέ]νοιτ', ὅπποτα λ[η]μέλ[α]ν<sup>4</sup>  
[γρᾶ' ἔμοι λελά]χη γάμη[ν].<sup>5</sup>

## 38

Ox. Pap. 1789. l. i. 15-20 + ii. 3 + Heracl. Alleg. Hom. 5

Τὸ δὴν τε κῦμα τὸ προτιάνεμον<sup>6</sup>  
στείχει, παρέξει δ' ἄμμι πόνον πόλυν  
ἄντλην ἐπεὶ κε νᾶος ἔββα<sup>7</sup>  
[ . . . ]ομεθ' ἐ[ . . . ]

5 [ . . . ]·[.]. [ . . . ]  
[ . . . ]  
φαρξώμεθ' ὥς ὥκιστα [τοίχοις,]<sup>8</sup>  
εἰς δ' ἔχυρον λίμενα δρόμ[ω]μεν·

καὶ μή τιν' ὄκνος μόλθ[α]κος ἀμμέων]  
10 λάβη—πρόδηλον γὰρ μέγ[α] χεῖμ' ἵον—,]  
μνάσθητε τῶν πάροιθα μ[η]τέων·<sup>9</sup>  
'Νῦν τις ἄνηρ δόκιμος γε[νέσθω].'<sup>10</sup>

<sup>1</sup> restored by H (ξυστοφ., γλυκέως)-E (l.e.) <sup>2</sup> cf. δορυφο-  
ρεῖσθαι <sup>3</sup> Sch. παντ[ο]ς[α]ν σ(ε) E: P πολλας[ι] πα[ρ]α-  
μῆια[s] (= παρακοιτίδας, cf. Hesych. μεύει) E <sup>4</sup> P prob.  
λειμ. i.e. λιμαλέον (Hesych.), but Pittacus' wife was not  
'starved' and the stress is on ἔμοι ('I, like him'); [ε] perh.  
corr. by an overwritten η; for -ελ- cf. γελάνα· γαλήνη Hoff.

# ALCAEUS

## 37 B

From the Same Papyrus;<sup>1</sup>

*c.g.* Why when a chosen man<sup>2</sup> is a-wedding a woman that is all things to all, why, tell me, is he like to have her to him with a bodyguard like the King of Lydia, whenever he is pleasantly desirous of her? The answer's this: So many harlots are now fain to go uncoupled.<sup>3</sup> Ah! I only wish I may win as much fame when I come to marry a blear-eyed crone!

## 38

From the Same Papyrus:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us . . . . . let us raise our bulwarks as quickly as we can and run for a safe haven; and lest any of us be seized with craven hesitancy—for 'tis certain a great storm's coming—be ye mindful of my former counsel, 'Let every man

<sup>1</sup> a complete poem      <sup>2</sup> Pittacus was chosen ἀλκυμήτης or dictator; the word also means *convicted*, and the ambiguity may well be intended; his wife, whose name seems to have ended in *-agora* (*c.g.* Anagora, Diagora, see p. 447 n. 6), was a Penthelid (fr. 70 n.); the style recalls the Riddle <sup>3</sup> *i.e.* deprived, by his marriage, of their best customer, they would otherwise have murdered him

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*Gr. Dial.* 311; -λαν is for -λιαν, cf. πέρφυρος adj.      <sup>5</sup> P γήμες]  
<sup>6</sup> see p. 344 n. 4: P τωπ[.]οτερ[      <sup>7</sup> see p. 344 n. 5: P  
 ]εικε'να[      <sup>8</sup> the rest restored by Murray-H (8, 12, 13, 14)-  
 L (10. but ὅρην)-E *Camb. Phil. Soc. Proc.* 1927      <sup>9</sup> cf.  
 Hesych. μήττα      <sup>10</sup> cf. Theocr. 28. 18



## APPENDIX

καὶ μὴ καταισχύνωμεν [ἀνανδρία]  
 ἔσλοις τόκης γὰς ὑπακέ[ιμένοις,  
 e.g.<sup>1</sup> [οἱ] γὰνδ' <sup>2</sup> [ἐοικήσαντ' ἐπ' ἄκταν]  
 τὰν πό[λιν ἂν ἔχομεν πάνολβοι]  
 ἔοντε[ς, αἱ καὶ νῦν τινὲς ἀκράτης]  
 τῶν <sup>3</sup> σφ[ων ἔρων πρόδοντες ἀεικέως]  
 εἰς εἰκέ[λαις αὐτοισι χέρρας]<sup>4</sup>  
 20 ταῖ[σι] . .<sup>5</sup>

### 77 A πρὸς Πιττακόν

*Ox. Pap.* 1788. 15. ii. 9<sup>6</sup>

e.g. Τίς τ', ὦ πόν[ηρε, παρπέπιθεν θέων]  
 εἶπη[ν ὅτ' ' Οὐ] Κ[αῖρος κατάγην σέ μοι]  
 παρέσκεθ', <sup>7</sup> ᾠ[ὕκ ὅκνησθ' ὄνοσθαι]  
 δαίμον' ἀναίτιο[ν ἔντα τὼ μῆ]  
 δεύοντος, οὐδὲ γ[όησθ' ἄ]ρ' ἀνοῖτ[ας]  
 τάς σας ἔπ[α]υσ', [ἄ]σ[τρ' ὀρ<ρ>άνο]θεν.<sup>8</sup>  
 σὺ [δὲ]  
 παῦσαι· κάκων [δ' ὄρμαν ἐ]όντω[ν,]  
 αἷ τι δύνῃ, κατέχ[ην ὑρᾶ]ω.<sup>9</sup>  
 σοὶ μὲν γὰρ ἦ[δη]—ὑπερβέβηται <sup>10</sup> χρόνος,  
 10 καὶ κάρπος ὅσος ἦς συνα[γέρ]ρεται.<sup>11</sup>  
 τὸ κλᾶμμα δ' ἐλπώρα, κάλον γάρ,  
 οὐκ ὀλίγαις σταφύλαις ἐνείκην·

<sup>1</sup> E      <sup>2</sup> P τᾶνδ' (taking ἄκταν as gen.? but cf. Sa. 38. 2)

<sup>3</sup> P τῶν, but cf. Hoffm. *Gr. Dial.* p. 218 § 26      <sup>4</sup> P εσικε, cf. Sa. 66. ii. 14      <sup>5</sup> the poem had at least 2 (perh. 3) more stanzas containing at l. 27 μοναρχίαν: opp. l. 30 a scholion containing Μυρσίλου

<sup>6</sup> restored by Hunt -L -E *Camb. Phil. S. Proc.* 1927      <sup>7</sup> i.e. παρέσχεθε      <sup>8</sup> ἔπανσαι

## ALCAEUS

now become famous.' And let us not shame with  
cowardice our noble fathers that lie underground,  
*e.g.* who [founded on this shore the city we possess in  
happiness—though now men powerless over their  
own desires, betraying it shamefully into hands so  
like their own . . .]

### 77 A

#### To Pittacus

From a 2nd-Century Papyrus:

*e.g.* What God hath beguiled you, wicked man, to  
say, 'Opportunity will not suffer me to call you  
home'?<sup>1</sup> Have you no scruple to lay the blame  
of an act of wrong upon an innocent Spirit? Think  
you the stars have not heard your folly<sup>2</sup> from the  
skies?<sup>3</sup> Say you not so; pray rather that you may  
stay, if it be possible, the onrush of present mis-  
fortune. For your time is overpast, and what fruit  
there was is a-gathering, though for the fair slip  
that was taken of you<sup>4</sup> there is hope 'twill bear a  
tolerable crop—albeit a late one, because the grapes

<sup>1</sup> from exile    <sup>2</sup> the edict refusing recall    <sup>3</sup> cf. Sa. 86.  
20; *lit.* you who have no scruple (ὁ οὐκ ἔκνησθα) . . . nor  
think, it seems (οὐδέ νόησθα ἔρα) . . .    <sup>4</sup> apparently a son,  
or at any rate a successor in office

---

aor. inf. of ἐπαίω, cf. οὐόμενος = ολόμενος Alc. 82. 6: accent  
of ἔσπεα visible in P    <sup>9</sup> imperat. of ἀρόμαι    <sup>10</sup> P.  
ή[δ']νπερβ. or ή[δ]ηνπερβ.    <sup>11</sup> H: first written συναίρ.

## APPENDIX

- [ἀλλ'] ὄψι· τοιαύτας γὰρ ἀπ' ἀμπέ[λω]  
 [βότρ]υς ἔτρυνθεν<sup>1</sup> [·] ρίζ τ' ἐπιᾶμ[υσε]<sup>2</sup>  
 15 [τά]ρβημι μὴ δρόπωσιν αὐταις  
 [ὑμφ]ακας ὠμοτέραις ἐοίσαις.<sup>3</sup>  
 \*  
 [α]ὔτοι γὰρ οἱ τὰ πρόσθα<sup>4</sup> πονήμ[ενοι]  
 [οἶχν]εσκον· οὐδ' ἔλ[αν] γ' ἀ[π' ἀ]λ[ω]τας]  
 [πρότ]ηκε·<sup>5</sup> κάρτερ[ος φυτό]· εἰργ[ος]<sup>6</sup>  
 20 [διπλ]ασίαν<sup>7</sup> παρέχε[ι τρύ]γασιν.]

### 77 B

[πρὸς γυναῖκα τὴν Πιττακοῦ ?]

Ox. Pap. 1788. 4. 17 ff. + 6. 1 ff. + 11 + 15. i<sup>8</sup>

- . . . . . ]σε,  
 20 [ἅπαντες ἂν πυγίσδο]ντε[ς] Ἀχα[ί]ι[οι]  
 [στέρραν δὴ 'θέσαν, ὥ]ς νᾶα ποιήμενοι  
 [ζέστηρες·<sup>9</sup> ἀλλ'] οὐρασδ'· οὐ γὰρ ἔγωγ' ἔχω  
 [φρόντιν τῶν] ἐπόνησας<sup>10</sup> κατα[ρ]αμένα.  
  
 [καὶ γὰρ βράκε·] ἀ τις καὶ πόλλα χαρίσ[ματα]  
 25 [κόσμει γράα δι]δοις, τοῖς δ' ὑπίσω [π]ί[νοις]  
 [οὐ κρύπτειτ' αὖ]τα· πόρνα δ' ὃ κέ τις διίδ[ω,]  
 [κέρδιον] πολίης κῦμ' ἄλος ἐσβ[α]λῃν.

<sup>1</sup> P ]υοστ changed to ]υσετ: θε prob., other dotted letters very uncertain. <sup>2</sup> E: ἡμῶ is now seen to have had F  
<sup>3</sup> ll. 15, 16 H, 17-20 E <sup>4</sup> P προσθε <sup>5</sup> P ποτ? <sup>6</sup> for  
 -οεργ- cf O.P. 1360. 6. 3 <sup>7</sup> L's ἀσπασίαν suits space  
 rather better. <sup>8</sup> joined by Lobel, restored by H (31 αἰσχος)  
 -L (20 -οντες, 23 καταρ., 24 τις διίδω, 27 ἐσβάλην, 29 γίνεται, 30  
 δέει, and ἔψερων from Sch., 31 καὶ κακ.) -E Camb. Phil. Soc.  
 Proc. 1928 <sup>9</sup> Schol. (H-E) [πυγίσδοντ]ες συνουσιάζοντες |  
 [οἱ σ]υνουσιάζοντές σοι & | [ποίησάν σε στ]ερεάν, ἂν γε, & |

## ALCAEUS

of such a vine are slow to ripen<sup>1</sup> and I fear me that such as it bends towards will pluck them while they be yet too green. For the old husbandmen were gone away;<sup>2</sup> who never should have been driven from the vineyard—a strong vinedresser maketh a twofold vintage.

### 77 B

[to the Wife of Pittacus?]

From the Same Papyrus:

. . . thee, whom by consorting with thee<sup>3</sup> all the Achaeans<sup>4</sup> have made stiff<sup>5</sup> even as planing-men making a ship.<sup>6</sup> But let thy tail wag on; 'tis naught to me who it is that an accursed hag like thee may have to do with. Fine clothes and many gewgaws a man may give to adorn a crone, but he cannot conceal the filth that is behind them; that which is given to a harlot were better cast into the wave of the grey sea. Moreover, since he may

<sup>1</sup> *lit.* are shy, hang back, give themselves airs, apparently a vinedresser's term      <sup>2</sup> *i.e.* the exiles were away when 'the slip' was planted, the successor elected      <sup>3</sup> *per rectum*  
<sup>4</sup> the Mytilenaeon aristocracy claimed descent from Orestes  
<sup>5</sup> *i.e.* as with the stiffness of age      <sup>6</sup> Scholion: 'thy lovers have [made thee] stiff, seeing that they have polished [thee, that is (An-?)]agora, [as shipbuilders] a ship[s bottom . . . ] this is the explanation of Didymus'

---

[σπερ οἱ ναυπηγοὶ] ναῦν, ξεσ- | [τὴν ἐποίησάν σε Ἄν(?)αγόραν, |  
κ[(ατα)]τ[εῖ]ναντες τὸ ὄρρ]οπήγιον | . . . . οὔτω Δίδυμος <sup>10</sup> cf.  
Alc. 42 n.

## APPENDIX

[κ]<sup>2</sup>πε[ί γ' ἴσ]ως τοῦτ' οὐκ οἶδεν, ἔμοι, π[ί]θην<sup>1</sup>  
 [ᾶ]ς π[όρν]αισιν ὁμίλλει, τάδε γίνε[τ]α[ι].  
 30 δεύε[ι] μ' ᾶ[π'] αὐτω τὸν χρήματος<sup>2</sup> [ᾶ]ψερο]ν  
 [α]ἴσχος κα[ὶ κα]κό[τα]τ' ὠλομέν[ω φέρην]

πόλλαν π[ρὸς ᾶσ]των,<sup>3</sup> ψεύδη δέ [γ' ἐπαίνε]σαι,  
 [κ]αὶ [κ]λέπ[τοντι] κάκων ἔσχατ[α μὴ φύγην]  
 [τάκη]ν δ[ὲ] π[άγ]χη<sup>4</sup> ψύχαν' ἀκάμ[αις δ' ὅδε]  
 ..g. [φλ]αίει δ[έρτριον],<sup>5</sup> ἂ δ' οὐδὲ σόρ[ον δαη]  
 [ἴα]λ' [ἐς] ᾶ[δαν]<sup>6</sup> οὐδ' ἄλλο σ[υν]έδ[ριον].<sup>7</sup>  
 . . . . .

86, 92, 175

*Ox. Pap.* 1789. 29 + 16 + *Heph.* 72 + *Hdn.* π.μ.λ. 2. 941. 15  
*Lentz* + *Sch. Soph.* *O. T.* 153<sup>8</sup>.

[ . . . . . ]. κακ[ . .  
 ἔμε δείλαν, ἔμε παίσαν κακοτάτων πεδέχοισαν<sup>9</sup>

[ . . . . . ]δόμον φ[ . .  
 [ . . . . . ]ει μόρος αἴσχ[ . .

5 ἐπὶ γὰρ πᾶρος ὀνίατον ἴκνεται.<sup>10</sup>  
 ἐλάφω δὲ βρόμος ἐν στήθεσι φύει φοβέροισι<sup>11</sup>

[ . . . μ]αινόμεν[ον]<sup>12</sup> . .  
 [ . . . . . ] ἀφάτ[αις]<sup>13</sup> . .

<sup>1</sup> = ape, cf. *Pind.* *πίθων* (perh. read this)      <sup>2</sup> cf. *παραχρῆμα*  
<sup>3</sup> the accent of *ἄστων* is visible in *P*      <sup>4</sup> cf. *Sa.* 96?  
<sup>5</sup> cf. *ἀναφλάω* and *δέρτρον*      <sup>6</sup> *P* αἰ      <sup>7</sup> adj.? or dimin. of  
*σύνεδρος*? for form of sentence cf. *Theocr.* 2. 33      <sup>8</sup> identi-  
 fied by *L*      <sup>9</sup> *P* ]με παίσ[      <sup>10</sup> *P* ]ος ὀνίατον[: *Hdn.* τὸ  
*πᾶρος ὀνειαρὸν ἴκνεῖται*      <sup>11</sup> *P* ]βρομος ἐν σ[: *Sch. Soph.* *φύει*

## ALCAEUS

not know it, I say that while an ape consorts with harlots certain things happen unto *me*: to wit, I must needs endure much disgrace henceforth and posthumous dishonour in the eyes of my fellow-countrymen, aye and assent to lies, and conceal but not escape the worst of woes,<sup>1</sup> suffering an universal wasting of the soul.<sup>2</sup> Meanwhile this fellow doth ply his lecherous task; and as for her, she hath not charms enough to send a coffin to its death, let alone any other boon-companion<sup>3</sup>. . . . .<sup>4</sup>

*c.g.* |

86, 92, 175

Citations by Hephaestion, Herodian, and the Scholiast on Sophocles, with a Papyrus of the First Century:

. . . . . evil . . . . . me a woman miserable, me a sharer in all misfortune . . . . . house . . . . . death shame . . . . . for incurable decrepitude is coming; and [*or but*] a madness springs up in the fearful breast of the hart . . . . . crazy . . . . . ruin . . . . .

<sup>1</sup> the virtual exile of living under a tyrant?      <sup>2</sup> *or* life  
<sup>3</sup> 'coffin' was a contemptuous name for an old person; if the restoration is right, the meaning would seem to be that the charms of such a hag could not send even an elderly lover to a lecher's death      <sup>4</sup> as it stands, the poem had 4 more lines, referring to the 'cold wave' (of Acheron?) and 'Sisyphus'; but to judge by a marginal note on l. 26, as well as by the paragraphi, there has been some displacement of the text, which precludes satisfactory restoration

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and φοβερός: φοβέροιον L      <sup>12</sup> suppl. H from Sch. μ]ανιωδη  
<sup>13</sup> P ααατ: Sch. ]αταις

## APPENDIX

181-6

*Pap. Bouriant* 8. (57, 94, 56, 60) 15 = Hesych.

νυμφόβαις·

Ἄλκαϊος.<sup>1</sup> ὁ Σειληνὸς ἐπιβαίνων ταῖς Νύμφαις.

187

Heph. 34 [π. τριμέτρων ἀντισπαστικῶν]. τὸ δὲ μέσσην μὲν ἔχον τὴν ἀντισπαστικήν, τρεπομένην κατὰ τὸν ἕτερον πόδα εἰς τὰ τέσσαρα τοῦ δισυλλάβου σχήματα, ἑκατέρωθεν δὲ τὰς λαμβικάς, ὧν ἡ πρώτη καὶ ἀπὸ σπονδείου ἄρχεται, Ἀλκαϊκὸν καλεῖται δωδεκασύλλαβον οἶον·

Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρόνοι.<sup>2</sup>

[Over

<sup>1</sup> *L*: ms νυμφόβας· Ἀχαιοίς      <sup>2</sup> Aeol. for Κρανοῖ (abbrev. of compd. of κραίνω), cf. *I.G.* 2. 5. 1744 b (*E*): mss κρόνῳ

## ALCAEUS

181-6

*Papyri Bouriant* 8 (quoted by Lobel) cites from Alcaeus four very short fragments, of which the chief interest is that they are quoted from the '4th, 5th and 6th,' from 'the 9th, from the 10th,' and again from 'the 10th,' Books respectively; in a fifth fragment from the same Papyrus Lobel recognises the Hesychian gloss *νυμφόβαϊς*

nymph-mounted :

Alcaeus ; Silenus riding on the Nymphs.<sup>1</sup>

187<sup>2</sup>

Hephaestion *Handbook of Metre* [on the Antispastic Trimeter]: The form of the acatalectic which has the antispast in the middle with any of the four forms of the disyllable in one foot, and on either side the iambic dipodies, of which the first begins with a spondee, is called the Alcaic twelve-syllable ; for instance,

The pure Graces have taken you to their bosom,  
Crono.

[Over

<sup>1</sup> prob. ref. to the (alleged) lechery of Pittacus, cf. *ἐπιβαλὼν* Arist. *H. A.* 5. 2. 3    <sup>2</sup> accidentally omitted from the *Ad spot.* (vol. iii. p. 45); belongs either to Alcaeus or to Sappho, more probably to the former



# APPENDIX

188

*Ox. Pap.* 1788. 1 + Lobel p. 33:<sup>1</sup>

e.g. . . . .] .[. .]. οἱ[. . . . ἤδη γὰρ ἐπεκτύπην]  
 | [ζὰ π]λεξάνθιδος ἱππη[λασίας δρύες]  
 | [ὄρ]νίθεσσ' ἀπὺ λίμνας πολ[υάχεσιν]  
 | [ἦ 'κρ]αν ἐκ κορύφαν, ὅπποθεν ἔ[ρρεε]  
 5 [γλ]αύκαν ψῦχρον ὕδωρ ἀμπελ[ίδων τρόφον,]  
 | [πὰρ δ' ὄχθ]αν<sup>2</sup> κάλαμος χλωρ[έ κόμα· ἧς δ' ἄην]  
 | [κόκκυγος<sup>3</sup> κ]ελάδεις ἤρινον ὄν λ[όφον]  
 | [φώναν π]ηλεφάνην· καδ δέ [τ' ἀγνίαις]  
 e.g. [χελίδω ὕρτα]λίχ[οις ἔτρεφ'<sup>2</sup> ὑπορρόφοις]  
 | [κραιπνῶν ἐρρε]σία π[ερπεποταμένα]  
 | [πτέρων, ὅπποτ]α φών[ας μινύρας κλύοι.]<sup>4</sup>

From a 2nd-Century Papyrus :

e.g. . . . [For all along the] flower-garlanded<sup>5</sup> cause-  
 | way [the oaks were already loud] with the many-  
 | voiced birds from the lagoon or from the heights  
 | above, whence flowed cool water [to be the nurse] of  
 | the grey young vines, while beside the banks [the  
 | hair of] the reed [grew long and] green ; [the cuckoo]  
 e.g. babbling his far-clear [speech] was heard along the  
 | spring-time hill, and in the [streets the swallow fed  
 | her young under the eaves, plying to and fro her  
 | oarage of swift wings whene'er she heard their  
 | cheeping].

<sup>1</sup> restored by Hunt (ὀρνίθ., ἔκραν, γλαύκαν)-*E* (*Camb. Phil. Soc. Proc.* 1928) <sup>2</sup> accent visible in P <sup>3</sup> cf. fr. 180

<sup>4</sup> cf. Theocr. 13. 12, 14. 39, Heliod. 2. 2, Luc. *Tim.* 40, Aesch. *Ag.* 52 <sup>5</sup> metaphorical of the roadside flowers? cf. Sa. 133

# TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION  
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS  
'POETAE LYRICI GRAECI' OF 1882 (Bgk.) AND  
HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF  
1913 (Hil.)

## ALCMAN

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	8	26	26	51	21	75	141
2	9	27	27	52	132	76	137
3	10	28	28	53	52	77	78
4	12	29	31	54	30	78	79
5	11	30	32	55	133	79	134
6	13	31	33	56 <sub>A</sub>	59	80	135
7	14	32	35	56 <sub>B</sub>	60	81	142
8	15	33	46	57	63	82	80
9	2 <sub>B</sub>	34	47	58	64	83	85
10	2 <sub>C</sub>	35	62	59	50	84	86
11	29	36	130	60	36	85 <sub>A</sub>	81
12	3	37		61	65	85 <sub>B</sub>	82
13	{ 5 6	38	131	62	66	86	58
		39	61	63	67	87	89
14	7	40	53	64	68	88	90
15	1	41	54	65	69	89	91
16	16	42	55	66	37	90	136
17	18	43	56	67	70	91	143
18	19	44	57	68	71	92	144
19	22	45	43	69	72	93	92
20	23	46	44	70	73	94	93
21	24	47	45	71	74	95	94
22	87	48	48	72	75	96	95
23	1	49	Anacr.	73	76	97	38
24	2 <sub>A</sub>		44	74 <sub>A</sub>	77	98	20
25	25	50	51	74 <sub>B</sub>	138	99	145

\* For Additional Tables see p. 465

# Bgk.-E] NUMERATION TABLES

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
100	88	115	146	129	120	144	157
101 <sub>A</sub>	39	116	107	130	148	145	124
101 <sub>B</sub>	96	117	139	131	121	146 <sub>A</sub>	40
102	83	118	{108	132	149	146 <sub>B</sub>	158
103	84		{109	133	161	147 <sub>A</sub>	159
104	97	119	110	134	122	147 <sub>B</sub>	127
105	98	120	111	135	150	148	34
106	99	121	112	136 <sub>A</sub>	123	149	128
107	101	122	113	136 <sub>B</sub>	151	150	22
108	102	123	147	137	152	151	129
109	100	124	114	138	153	152	41
110	4	125	115	139	154	153	160
111	103	126	116	140	125	p. 78	{ 42
112	104	127	117	141	155		{ 162
113	105	128 <sub>A</sub>	118	142	126		{ 162
114	106	128 <sub>B</sub>	119	143	156		

Hil.	E	Hil.	E	Hil.	E	Hil.	E
	8	17	46	35	72	54	22
1	{ 12	18	47	36	73	55	23
	{ 13	19	44	37	74	56	131
2	2 <sub>B</sub>	20	45	38	71	57	81
3	9	21	69	39	75	58	82
4	16	22	<i>Ad.</i> 12	40	76	59	25
5	1	23	31	41	77	60	62
6	29	24	19	42	2 <sub>C</sub>	61	130
7	2 <sub>A</sub>	25	<i>Anacr.</i>	43	14	62	48
7 <sub>a</sub>	18		44	44	130	63	64
8	26	26	52	45	138	64	50
9	27	27	60	46	141	65	38
10	53	28	10	47	142	66	68
11	54	29	<i>Ad.</i> 13	48	78	67	37
12	55	30	28	49	137	68	70
13	<i>Ad.</i> 5	31	32	50	79	69	58
14	21	32	87	51	134	70	88
15	61	33	56	52	135	71	59
16	43	34	24	53	<i>Ad.</i> 6	72	57

# ALCUMAN

[Hil.-E

Hil.	E	Hil.	E	Hil.	E	Hil.	E
73	15	82	67	90	144	99	39
74	33	83	68	91	92	100	<i>Ad.</i> 7
75	35	84	80	92	93	101	<i>Ad.</i> 8
76	51	85	85	93	94	102	<i>Ad.</i> 9
77	132	86	86	94	95	103	<i>Ad.</i> 10
78	30	87	91	95	38	104	<i>Ad.</i> 60
79	133	88	136	96	20	105	<i>Ad.</i> 61
80	63	88a	162	97	145		
81	65	89	143	98	88		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	23	5	24	21	34	50	59	64
2A	24	7	25	25	59	51	50	76
2B	9	2	26	26	8	52	53	26
2C	10	42	27	27	9	53	40	10
3	12	—	28	28	30	54	41	11
4	110	—	29	11	6	55	42	12
5}	13	—	30	54	78	56	43	33
6}	13	—	31	29	23	57	44	72
7	14	—	32	30	31	58	86	69
8	1	1	33	31	74	59	56A	71
9	2	3	34	148	—	60	56B	27
10	3	28	35	32	75	61	39	15
11	5	—	36	60	65	62	35	60
12	4	} 1	37	66	67	63	57	80
13	6		38	97	48	64	58	63
14	7	43	39	101A	99	65	61	81
15	8	73	40	146A	—	66	62	66
16	16	4	41	152	—	67	63	82
17	<i>Adesp.</i>	<i>Ad.</i>	42	p. 78	—	68	64	83
	46B	13	43	45	16	69	65	21
18	17	7a	44	46	19	70	67	68
19	18	24	45	47	20	71	68	38
20	98	96	46	33	17	72	69	35
21	51	14	47	34	18	73	70	36
22	19	54	48	48	62	74	71	37
23	20	55	49	48n	—	75	72	39

# E-Bgk.-Hil.] NUMERATION TABLES

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
76	73	40	106	114	—	135	80	52
77	74 <sub>A</sub>	41	107	116	—	136	90	88
78	77	48	108	118	—	137	76	49
79	78	50	109			138	74 <sub>B</sub>	45
80	82	84	110	119	—	139	117	—
81	85 <sub>A</sub>	57	111	120	—	140	74 <sub>Bn</sub>	—
82	85 <sub>B</sub>	58	112	121	—	141	75	46
83	102	—	113	122	—	142	81	47
84	103	—	114	124	—	143	91	89
85	83	85	115	125	—	144	92	90
86	84	86	116	126	—	145	99	97
87	22	32	117	127	—	146	115	—
88	100	98	118	128 <sub>A</sub>	—	147	123	—
89	87	70	119	128 <sub>B</sub>	—	148	130	—
90	88	—	120	129	—	149	132	—
91	89	87	121	131	—	150	135	—
92	93	91	122	134	—	151	136 <sub>B</sub>	—
93	94	92	123	136 <sub>A</sub>	—	152	137	—
94	95	93	124	145	—	153	138	—
95	96	94	125	140	—	154	139	—
96	101 <sub>B</sub>	—	126	142	—	155	141	—
97	104	—	127	147 <sub>B</sub>	—	156	143	—
98	105	—	128	149	—	157	144	—
99	106	—	129	151	—	158	146 <sub>B</sub>	—
100	109	—	130	36	44	159	147 <sub>A</sub>	—
101	107	—		37		160	153	—
102	108	—	131	38	56	161	133	—
103	111	—	132	52	77	162	26 <sub>n</sub>	88 <sub>a</sub>
104	112	—	133	55	79			
105	113	—	134	79	51			

## SAPPHO

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
1	1	6	5	11	12	16	16
2	2	7	7	12	13	17	17
3	3	8	8	13	38		18
4	4	9	9	14	14	18	19
5	6	10	10	15	15	19	20

## SAPPHO

[Bgk.-]

3gk.	E	Bgk.	E	Bgk.	E	Bgk.	E
20	21	58	125	97	153	134	167
21	124	59	126	98	154	135	33
22	22	60	101	99	155	136	108
23	23	61	102	100	156	137	91
24	49	62	103	101	58	138	p. 148
25	50	63	25	102	159	139	p. 142
27	137	64	69	103	160	140	p. 153n
28	119	65	68	104	161	141	109
29	120	66	70	105	162	142	110
30	139	67	66	106	163	143	168
31	140	68	71	107	136	144	169
32	76	69	72	108		145	170
33	48	70	98	109	164	146	171
34		71	73	110	93	147	172
35	51	72	74	111	26	148	92
36	52	73	67	112	62	149	173
37	53	74	75	113	106	150	174
38	142	75	99	114	78	151	175
39	138	76	115	115	27	152	176
40	81	77	116	116	131	153	177
41		78	117	117	79	154	178
42	54	79	118	118	143	155	179
43	141	80	100	119	144	156	180
44	87	81	57	120	145	157	181
45	80	82	127	121	107	158	182
46	83	83	128	122 } {	59	159	183
47	95	84	129		60	160	54
48	55	85	130		61	161	184
49	83	86	121	124	165	162	185
50	56	87	123	125	28	163	63
51	146	88	122	126	29	164	186
52	111	89	105	127	90	165	187
53	112	90	135	128	64	166	188
54	114	91	148	129	30	167	189
55	96	92		130	84 <sub>A</sub>	168	132
56	97	93	150	131	166	169	190
57	141 <sub>A</sub>	94	151	132	31	170	191
57 <sub>A</sub>	24	95	149	133	{	32	
		96	152				

# Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	30	51	58	125	86	122
2	2	31	52	59	126	87	105
3	3	32	58	60	124	88	135
4	4	33	56	61	101	89}	148
5	6	34	66	62	102	90}	
6	5	35	54	63	103	91	150
7	7	36	142	64	25	92	151
8	9	37	138	65	97	93	149
9	10	38}		66	69	94	153
10	12	39}	81	67	68	95	154
11	13	40	140	68	70	96	155
12	14	41	87	69	71	97	156
13	16	42	80	70	72	98	159
14	17	43	83	71	98	99	160
15	18	44	95	72	73	100	161
16	19	45	55	73	74	101	162
17	20	46	83	74	75	102	163
18	21	47	99	75	115	103	164
19	32	48}		76	116	103a	152
20	22	49}	146	77	117	— b	53
22	137	50	111	78	118	— c	96
23	119	51	112	79	100	— d	62
24	121	52}		80	57	— e	106
25	139	53}	114	81	127	— f	78
26	140	54	67	82	128	— g	27
27	76	55	141	83	129	— h	131
28}		56	24	84	130	— i	79
29}	48	57	120	85	123	— k	108

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E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hi
1	1	1	8	8	—	15	15	—
2	2	2	9	9	8	16	16	15
3	3	3	10	10	9	17	17	14
4	4	4	11	68 <sub>n</sub>	—	18	17	15
5	6	6	12	11	10	19	18	16
6	5	5	13	12	11	20	19	17
7	7	7	14	14	12	21	20	15

## SAPPHO

[E-Bgk.-Hil.]

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
22	22	20	71	68	69	110	142	—
23	23	—	72	69	70	111	52	50
24	57 <sup>A</sup>	56	73	71	72	112	53	51
25	63	64	74	72	73	114	54	{ 52
26	111	—	75	74	74	115	76	{ 53
27	115	103 <sup>g</sup>	76	32	27	116	77	75
28	125	—	77	76 <sup>n</sup>	— <sup>f</sup>	117	77	76
29	126	—	78	114	103 <sup>i</sup>	118	78	77
30	129	—	79	117	103	119	79	78
31	132	—	80	45	42	120	28	23
32	133	—	81	{ 40	38	121	29	57
33	135	—	82	{ 41	39	122	86	24
34	} <i>Adesp.</i>	—	83	{ 46	43	123	88	86
35		—	84	{ 49	—	124	87	85
36	56	—	85	130	—	125	21	60
37	13	—	86	44	41	126	58	58
38	{ 33	28	87	119 <sup>n</sup>	—	127	59	59
39	{ 34	—	88	127	—	128	82	81
40	24	—	89	137	—	129	83	82
41	25	—	90	148	—	130	84	83
42	35	30	91	110	—	131	85	84
43	36	31	92	Alc.	Alc.	132	116	103 <sup>h</sup>
44	37	103 <sup>b</sup>	93	39	43	133	168	—
45	42	35	94	47	44	134	<i>Adesp.</i>	<i>Ad.</i>
46	48	45	95	55	103 <sup>c</sup>	135	104	55
47	50	33	96	56	65	136	<i>Ad.</i> 129	—
48	81	80	97	70	71	137	90	88
49	101	32	98	75	47	138	{ 107	—
50	} 122	—	99	80	79	139	{ 108	—
51		—	100	60	61	140	27	22
52	123	—	101	61	62	141	39	37
53	112	103 <sup>d</sup>	102	62	63	142	30	25
54	163	—	103	62 <sup>n</sup>	—	143	31	26
55	128	—	104	89	87	144	43	40
56	67	34	105	113	103 <sup>e</sup>	145	57	—
57	73	54	106	121	—	146	38	36
58	65	67	107	136	103 <sup>k</sup>	147	118	104
59	64	66	108	141	—	148	119	105
60	66	68	109					



# E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
145	120	106	160	103	99	176	152	—
146	51	{ 48	161	104	100	177	153	—
		49	162	105	101	178	154	—
147	133 <sub>B</sub>	—	163	106	102	179	155	—
148	91	89	164	109	103	180	156	—
149	95	93	165	124	—	181	157	—
150	93	91	166	131	—	182	158	—
151	94	92	167	134	—	183	159	—
152	96	103 <sub>a</sub>	168	143	—	184	161	—
153	97	94	169	144	—	185	162	—
154	98	95	170	145	—	186	164	—
155	99	96	171	146	—	187	165	—
156	100	97	172	147	—	188	166	—
157	93 <sub>n</sub>	—	173	149	—	189	167	—
158	—	97	174	150	—	190	169	—
159	102	98	175	151	—	191	170	—

## ALCAEUS

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1 }	1	18	37	35	158	50	82
2 }	1	19	38	36	159	51	85
3	1 <sub>n</sub>	20	42	37 <sub>A</sub>	160	52	59
4	1	21	47	37 <sub>B</sub>	51	53	169
5	2	22	20	38	53	54 <sub>A</sub>	170
6	3	23	41	39	{ 161	54 <sub>B</sub>	171
7	4	24	30		{ Sa. 94	55	124
8	5	25	50	40	162	56	125
9	6	26	{ 40	41	163	57	126
10	7		{ 84	42	164	58	127
11	8	27	21	43	172	59	86
12	9	28	10	44	167	60	128
13 <sub>A</sub>	49	29	22	45	166	61	129
13 <sub>B</sub>	13	30	23	46	123	62	187
14	12	31	24	47	168	63	Sa. 42
15	19	32	121	48 <sub>A</sub>	83	64	87
16	165	33	133	48 <sub>B</sub>	15	65	93
17	36	34	157	49	81	66	25

# ALCAEUS

[Bgk.-I]

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
67	31	90	174	112	65	135	46
68	45	91	54	113	66	136	108 <sub>A</sub>
69	88	92	18	114	80	137	136
70	89	93	57	115	95	138	109
71	90	94	58	116	96	139	177
72	137 <sub>A</sub>	95	132	117	67	140	110
73	32	96	79	118	97	141	35
74	55	97	92	119	48	142	111
75	91	98	175	120	52	143	112
76	173	99	62	121	98	144	119 <sub>A</sub>
77	44	100	63	122	99	145	113
78	137 <sub>B</sub>	101	131	123	100	146	114
79	33	102	145	124	34	147	115
80	43	103	135	125	101	148	116
81	139	104	146	126	102	149	117
82	56	105 <sub>A</sub>	147	127	103	150	{ 61
83	140	105 <sub>B</sub>	148	128	138		{ 60
84	141	106	149	129	51 <sub>A</sub>	151	151
85	16	107	64	130	104	152	118
86	142	108	150	131	105	153	133
87	130	109	93	132	106	154	152
88	78	110	94	133	107	155	119
89	144	111	176	134	108		

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Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	12	21	24	55	36	{ 133
2	2	13	10	25	173	37	
3	6	14	23	26	33	38	162
4	12	15	24	27	32	39	139
4 <sub>a</sub>	25	16	157	28	{ 159	40	56
5	13	17	158	29		41	49
6	37	18	169	30	Sa. 42	42	160
7	38	19	125	31	170	42 <sub>a</sub>	143
8	42	20	92 <sub>A</sub>	32	44	43	161
9	47	21	45	33	137 <sub>B</sub>	44	163
10	20	22	88	34	124	45	164
11	40	23	90	35	41	46	167

# Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
47	140	60	85	73	18	86	131
48	141	61	87	74	50	87	125
49	16	62	8	75	15	88	58
50	142	63	83	76	57	89	132
51	84	64	43	77	168	90	63
52	91	65	172	78	135	91	145
53	130	66	79	79	126	92	144
54	78	67	22	80	86	93	146
55	174	68	137 <sub>A</sub>	81	128	94	151
56	19	69	59	82	129	95	153
57	165	70	187	83	92		
58	36	71	166	84	175		
59	81	72	123	85	62		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	1	1	24	31	15	48	119	—
	2	—	25	66	4 <sub>a</sub>	49	13 <sub>A</sub>	41
	4	—	28	23 <sub>n</sub>	—	50	25	74
2	5	2	29			51	37 <sub>B</sub>	—
3	6	—	30	24	—	52	120	—
4	7	—	31	67	—	53	38	—
5	8	—	32	73	27	54	91	—
6	9	3	33	79	26	55	74	24
7	10	—	34	124	—	56	82	40
8	11	62	35	141	—	57	93	70
9	12	—	36	17	58	58	94	80
10	28	13	37	18	6	59	52	60
12	14	4	38	19	7	60	150	—
13	13 <sub>B</sub>	5	39	154	—	61		
15	48 <sub>B</sub>	75	40	26	11	62	99	85
16	85	49	41	23	35	63	100	90
18	92	73	42	20	8	64	107	—
19	15	56	43	80	64	65	112	—
20	22	10	44	77	32	66	113	—
21	27	12	45	68	21	67	117	—
22	29	67	46	135	—	78	88	54
23	30	14	47	21	9	79	96	66

## ALCAEUS

[E-Bgk.-Hil.]

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
80	114	—	112	143	—	144	89	92
81	49	59	113	145	—	145	102	91
82	50	—	114	146	—	146	104	93
83	48 <sub>A</sub>	63	115	147	—	147	105 <sub>A</sub>	—
84	26	51	116	148	—	148	105 <sub>B</sub>	—
85	51	60	117	149	—	149	106	—
86	59	80	118	152	—	150	108	—
87	64	61	119	155	—	151	151	94
88	69	22	119 <sub>A</sub>	144	—	152	154	—
89	70	—	121	32	—	153	—	95
90	71	23	123	46	72	157	34	16
91	75	52	124	55	{ 19	158	35	17
92	97	83			{ 34	159	36	{ 28
93	65	20	125	56	87			{ 29
94	110	—	126	57	79	160	37 <sub>A</sub>	42
95	115	—	127	58	—	161	39	43
96	116	—	128	60	81	162	40	38
97	118	—	129	61	82	163	41	44
98	121	—	130	87	53	164	42	45
99	122	—	131	101	86	165	16	57
00	123	—	132	95	89	166	45	71
101	125	—	133	{ 33	36	167	44	46
102	126	—		{ 153	37	168	47	77
103	127	—	135	103	78	169	53	18
104	130	—	136	137	—	170	54 <sub>A</sub>	31
105	131	—	137 <sub>A</sub>	72	68	171	54 <sub>B</sub>	—
106	132	—	137 <sub>B</sub>	78	33	172	43	65
107	133	—	138	128	—	173	76	25
108	134	—	139	81	39	174	90	55
109	138	—	140	83	47	175	98	84
110	140	—	141	84	43	176	111	—
111	142	—	142	86	50	177	139	—
			143	—	42 <sub>a</sub>			

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For Additional Tables of Numeration see p. 465

# LIST OF NEW FRAGMENTS

FRAGMENTS NOT INCLUDED IN BERGK'S EDITION OF  
1882

ALCMAN	44	158*	74
163	45	192	75
164	46	—	76
—	47		77
	58 <sub>A</sub>	ALCAEUS	77 <sub>A</sub>
	65	11	77 <sub>B</sub>
	66	14	86†
	82	17	92†
SAPPHO	83†	26	120
1 <sub>A</sub>	84	27	122
35†	85	37 <sub>A</sub>	128†
36	86	37 <sub>B</sub>	134
37	86 <sub>B</sub>	38†	143*
38	89	68	153*
39	113 <sub>A</sub>	69	154
40	113 <sub>B</sub>	70	155
41	118	71	156
42	118 <sub>A</sub>	72	175
43	118 <sub>B</sub>	73	181-8

FRAGMENTS NEWLY RESTORED *E.G.* FROM PARAPHRAS

ALCMAN	48†	147	51
14	64	154†	65
139	77	157	66
—	89	—	67
	90		80
SAPPHO	91	ALCAEUS	93
11	92	1	95
24	100†	4	96
29	107	28	97
30	109	29	121
31	110	30	133†
33	142	48	150

\* Included by Hiller-Crusius

† Partly 'new'

# ADDITIONAL TABLES

COMPARING THE NUMERATION ADOPTED IN THE 2ND EDITION (*E*) WITH THOSE FOLLOWED BY DIEHL IN HIS 'ANTHOLOGIA LYRICA' OF 1922-5 (DL.) AND LOBEL IN HIS Σαπφούς Μέλη AND 'Αλκαίου Μέλη OF 1925 AND 1927 (*L*).

## ALCMAN

DL.	<i>E</i>	DL.	<i>E</i>	DL.	<i>E</i>	DL.	<i>E</i>
1	1	25	21	52	73	77	71
2	2B	26	<i>Ad.</i> 12	53	139	78	91
3	88	27	<i>Ad.</i> 8	54	56	79	<i>Ad.</i> 10
4	10	28	57	55	138	80	54
5	<i>Ad.</i> 13	29	76	56	137	81	55
6	15	30	85	57	134	82	35
7	{ 8	31	65	58	36	83	144
		32	58	59	64	84	75
		33	18	60	<i>Folk-S.</i>	85	<i>Ad.</i> 9
8	<i>Ad.</i> 37	34	81		1	86	<i>Ad.</i> 11
9	9	35	24	61	22	87	92
10	14	36	131	62	19	88	59
11	{ 2C	37	47	63	23	89	77
		38	44	64	39	90	95
12	<i>Ad.</i> 6	39	86	65	17	91	<i>Ad.</i> 14
13	2A	40	50	66	<i>Folk-S.</i>	92	25
14	38	41	<i>Ad.</i> 61		3	93	70
15	28	42	94	67	43	94	26
16	31	43	48	68	<i>Ad.</i> 19	95	27
17	78	44	66	69	<i>Ad.</i> 86	96	63
18	69	45	72	70	<i>Ad.</i> 60	97	80
19	20	46	32	71	87	98	82
20	37	47	30	72	89	99	143
21	79	48	45	73	53	100	62
22	<i>Ad.</i> 7	49	46	74	52	101	130
23	93	50	141	75	<i>Ad.</i> 3	102	
24	16	51	74	76	60	103	133

# DL-E] ADDITIONAL TABLES

DL.	E	DL.	E	DL.	E	DL.	E
104	<i>Ad.</i> 15	108	51	112	162	116	Anacr.
105	61	109	67	113	132		44
106	33	110	142	114	136	117	<i>Ad.</i> 16
107	135	111	68	115	145		

E	DL.	E	DL.	E	DL.	E	DL.
1	1	30	47	60	76	87	71
2 <sub>A</sub>	13	31	16	61	105	88	3
2 <sub>B</sub>	2	32	46	62	100	89	72
2 <sub>C</sub>	11	33	106	63	96	91	78
8	7	35	82	64	59	92	87
9	9	36	58	65	31	93	23
10	4	37	20	66	44	94	42
12	7	38	14	67	109	95	90
13		39	64	68	111	130	{ 101
14	10	43	67	69	18		{ 102
15	6	44	38	70	93	131	36
16	24	45	48	71	77	132	113
17	65	46	49	72	45	133	103
18	33	47	37	73	52	134	57
19	62	48	43	74	51	135	107
20	19	50	40	75	84	136	114
21	25	51	108	76	29	137	56
22	61	52	74	77	89	138	55
23	63	53	73	78	17	139	53
24	35	54	80	79	21	141	50
25	92	55	81	80	97	142	110
26	94	56	54	81	34	143	99
27	95	57	28	82	98	144	83
28	15	58	32	85	30	145	115
29	11	59	88	86	39	162	112

## SAPPHO

DL.	E	DL.	E	DL.	E	DL.	E
1	1	4	3	7	5	9	9
2	2	5	4	8	{ 7	10	10
3	26	6	6		{ 8	11	12

## SAPPHO

[Dl.-E

Dl.	E	Dl.	E	Dl.	E	Dl.	E
12	14	51	142	101	67	135}	146
13	16	52	106	102	152	136}	
14	{17	53	159	103	80	137	81
	{18	54	65	104	95	138	{59
15	19	55a}	66	105	97		{60
16	177	55b}		106	141A	139	62
17	20	56	69	107	103	140	96
18	22	57	68	108	74	141	93
19	27	58	71	109	108	142	21
20	23	59	127	110	75	143	55
21	25	60	72	111	107	144a	125
23	35	61	98	112	79	144b	126
24	34	62	73	113	78	145	24
25	36	63	115	114	135	146	124
26	37	64	116	115	148	147	29
27a	38	65	<i>App.</i>	116	150	148	{ <i>Ad.</i>
27b	39		118	117	151		{22
28	46	66	<i>App.</i>	118	139		{ <i>Ad.</i>
31	41		118A	119	140		{22A
32	42	67	<i>App.</i>	120	149	149	{ <i>Alc.</i>
34	43		118B	121	138		{124
35	44	80	117	122	153		{ <i>Sa.</i>
36	45	85	105	123	148		{119
37	{13	86	122	124	154	150	121
	{15	87	123	125	141	151	120
38	46	88	112	126	137	152	130
39	47	89	94	127	161	153	131
40}	48	90	101	128	{155	154	129
41}		91	102		{156	155	127
42	57	92	100		{158	156	{133
43	49	93	114		{162		{134
44	59	94	111	129	160	157	143
45	51	95	82	130	163	158	144
46	52	96	83	131	164	159	145
47	53	97	85	132a}	136		
48	89	98	86	132b}			
49	58	99	87	133	32		
50	54	100	99	134	128		



<i>L*</i>	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>
1	35	23.5	48	49.10	153
2.2	34	23.6	58	50.11	164
2.3	36	23.7	52	50.12	161
3.4	37	23.8	53	50.13	162
4	38-9	23.1	68	50.14	160
5	40	24.2	69	51.1	80
7.9	41	24.3	71	51.2	131
8	42	24.4	70	51.3	152
9	45	24.5	72	51.4	74
10.12	44	25.6	98	51.5	99
10.13	43	26	<i>App.</i> 118	52.6	4
12.14	{ 13	28.4	<i>App.</i> 118A	52.7	107
	{ 15	28.5	<i>App.</i> 118B	52.8	19
12.15	46	39.21	117	52.9	127
14.16	47	39.22	115	52.10	67
14.1	1	42.1	116	52.11	128
16	2	42.E1	82	53.12	129
17.3	10	42.E2	84	53.13	101
17.4	9	42.3	83	53.14	{ 124
17.5	3	44	85		{ 22
18.6	6	45	86	53.15	81
18.7	5	46.1	105	53.16	
18.8	23	46.2	87	54.17	130
18.9	{ 17	46.Z1	135	54.18	{ 125
	{ 18	46.H1	{ 149		{ 126
19.10	27		{ 32	54.19	123
19.11	20	47.2	150	54.20	122
19.12	7	47.2A	151	54.21	138
19.13	14	47.3	148	55.22	{ Alc.
19.14	16	48.4	159		{ 124
20.1	65	48.5	157		{ Sa.
20.2	66	48.6	153	55.23	{ 119
22.1	50	48.7	154		120
22.2	56-7	49.8	148	55.24	<i>App.</i> 58A
22.3	54	49.9	{ 155-6	55.25	103-4
22.4	89		{ 158	55.26	146

\* The first (or only) figure is the number of the page

## SAPPHO

[L-E]

L*	E	L	E	L	E
56.27	140	62.61	179	68.92	172
57.28	139	62.62	95	69.93	92
57.29	55	62.63	180	69.94	189
57.30	78	62.64	181	69.95	p. 153
57.31	106	62.65	182	70.96	192
57.32	76	62.66	183	71.1	Ad. 32
58.33	100	63.67	54	71.2	Ad. 24
58.34	141	63.68	184	71.3	Ad. 28
58.35	108	63.69	30		{ 51
58.36	141 <sub>A</sub>	63.70	185	71.4	{ 96
58.37	21	63.71	186		{ 93
58.38	102	63.72	28	71.5	95
59.39	112	63.73	187	72.6	111
59.40	121	63.74	188	72.7	Alc. 10
59.41	{ 59	64.75	64	72.8	73
	{ 60	64.76	191	72.9	8
59.42	177	64.77	11	72.10	Ad. 27
59.43	137	64.78	p. 174	73.11	Ad. 31
59.44	75	65.79	165	73.12	114
60.45	12	65.80	90	73.13	Alc. 53
60.46	132	65.81	84 <sub>A</sub>	73.14	Ad. 22 <sub>A</sub>
60.47	29	65.82	31	73.15	Ad. 22
60.48	79	66.83	167	73.16	113
60.49	26	66.84	33	74.17	Ad. 26
60.50	97	66.85	91	74.18	133-4
61.51	62		{ p. 140	74.19	Ad. 59
61.52	25	66.86	{ p. 146	74.20	24
61.53	183		{ App.	74.21	94
61.54	166		{ p. 430	75.22	136
61.55	173	67.87	p. 142	75.23	142
61.56	28	67.88	{ 109	78	66
61.57	174		{ 110	79	83
61.58	175	68.89	168		{ 86
62.59	176	68.90	169	80	{ App.
62.60	178	68.91	170		{ 86 <sub>A</sub>

\* The first (or only) figure is the number of the page

# *E-Dl.-L]*    ADDITIONAL TABLES

<i>E</i>	<i>Dl.</i>	<i>L*</i>	<i>E</i>	<i>Dl.</i>	<i>L</i>	<i>E</i>	<i>Dl.</i>	<i>L</i>
1	1	14.1	37	26	3.4	70	—	24.4
2	2	16	38	27a}	4	71	58	24.3
3	4	17.5	39	27b}		72	60	24.5
4	5	52.6	40	28	5	73	62	72.8
5	7	18.7	41	31	7.9	74	108	51.4
6	6	18.6	42	32	8	75	110	59.44
7}	8	{19.12	43	34	10.13	76	—	57.32
8}		{72.9	44	35	10.12	77	—	
9	9	17.4	45	36	9	78	113	57.30
10	10	17.3	46	38	12.15	79	112	60.48
11	—	64.77	47	39	14.16	80	103	51.1
12	11	60.45	48	{40}	23.5	81	137	{53.15
13	37	12.14		{41}				{53.16
14	12	19.13	49	43	—	82	95	42.E1
15	37	12.14	50	44	22.1	84 <sub>A</sub>	—	65.81
16	13	19.14	51	45	71.4	83	96	{42.3
17}	14	18.9	52	46	23.7			{79
18}			53	47	23.8	84	—	42.E2
19	15	52.8	54	50	22.3	85	97	44
20	17	19.11	55	143	57.29	86	98	{45
21	142	58.37	56	—	22.2			87
22	18	53.4	57	42}		88	—	
23	20	18.8	58	49	23.6	88	—	—
24	145	74.20	58 <sub>A</sub>	—	55.24	89	48	22.4
25	21	61.52	59}	138	59.41	90	—	65.80
26	3	60.49	60}			91	—	66.85
27	19	19.10	61	—	—	92	—	69.93
28	—	63.72	62	139	61.51	93	141	71.4
29	147	60.47	63	—	—	94	—	{Alc.
30	—	63.69	64	—	64.75			{108b
31	—	65.82	65	54	20.1	95	104	{Sa. 74
32	133	46.H1	66	{55a}	78			96
33	—	66.84		{55b}		97	105	60.50
34	24	2.2	67	—	52.10	98	61	25.6
35	23	1	68	57	23.1	99	100	51.5
36	25	2.3	69	56	24.2			

\* The first (or only) figure is the number of the page

## SAPPHO

[E-DI.-L

E	DI.	L*	E	DI.	L	E	DI.	L
100	92	58.33	130	152	54.17	160	129	50.14
101	90	53.13	131	153	51.2	161	127	50.12
102	91	58.38	132	—	60.46	162	128	50.13
103	107	55.25	133	156	74.18	163	130	49.10
104	—		134			164	131	50.11
105	85	46.1	135	114	46.Z1	165	—	65.79
106	52	57.31	136	132	75.22	166	—	61.54
107	111	52.7	137	126	59.43	167	—	66.83
108	109	58.35	138	121	54.21	168	—	68.89
109	—	67.88	139	118	57.28	169	—	68.96
110	—		140	119	56.27	170	—	68.91
111	94	72.6	141	125	58.34	171	—	—
112	88	59.39	141 <sub>A</sub>	106	58.36	172	—	68.92
113 <sub>A</sub>	—	73.16	142	51	75.23	173	—	61.55
113 <sub>B</sub>	—		143	157	—	174	—	61.75
114	93	73.12	144	158	—	175	—	61.58
115	63	39.22	145	159	—	176	—	62.59
116	64	42.1	146	{ 135 } { 136 }	55.26	177	16	59.42
117	80	39.21				178	—	62.60
118	65	26	147	—	—	179	—	62.61
118 <sub>A</sub>	66	28.4	148	123	{ 49.8 { 47.3	180	—	62.63
118 <sub>B</sub>	67	28.5			181	—	62.64	
119	149	55.22	149	120	46.H1	182	—	62.65
120	151	55.23	150	116	47.2	183	—	62.66
121	150	59.40	151	117	47.2 <sub>A</sub>	184	—	63.68
122	86	54.20	152	102	51.3	185	—	63.70
123	87	54.19	153	122	48.6	186	—	63.71
124	146	53.14	154	124	48.7	187	—	63.73
125	144 <sub>a</sub>	54.18	155	128	49.9	188	—	63.74
126	144 <sub>b</sub>		156			189	—	69.94
127	155	52.9	157	—	48.5	190	—	[26]
128	134	52.11	158	128	49.9	191	—	64.76
129	154	53.12	159	53	48.4	192	—	70.96

\* The first (or only) figure is the number of the page

ALCAEUS

DI.	E	DI.	E	DI.	E	DI.	E
1	1	35	41	73	122	118	<i>App.</i>
2	2	38	44	74	120		37 <sub>A</sub>
3	6	39	42	77	17	119	<i>App.</i>
4	88	40	58	78	14	120	38
5	12	41	68	80	26-7		86
6	55	42	69	82	134	123	92
7	25	43	70	83	11		175
8	13	44	71	86	164	124	92 <sub>A</sub>
9	8	45	72	87	160	125	45
	<i>Sa.</i>	46	73	88	<i>Scol.</i>	126	31
9 <sub>A</sub>	70	47	74		11	127	89
10	174	48	75	89	143	128	153
11	16	49	121	90	157	129	90
12	187	50	133	91	158	130	146
13	49	51	40	92	159	131	139
14	15	52	21	93	53	132	137 <sub>A</sub>
15	83	53	84	94	161	133	91
16	32	54	19	95	162	134	140
17	43	55	36	96	163	135	141
18	63	56	87	97	167	136	142
19	130	57	112 <sub>A</sub>	98	166	137	78
20	131	58	20	99	123	138	144
21	135	59	10	100	168	139	175
22	165	60	22	101	81	140	62
23	173	61	23	102	82	141 <sub>A</sub>	147
24	172	62	24	103	85	141 <sub>B</sub>	148
26	77	63	124	104	169	142	18
27	76	64	145	105 <sub>A</sub>	170	143	151
29	47	65	125	105 <sub>B</sub>	171	144	33
30	37	66	126	109	<i>App.</i> 77 <sub>B</sub>	145	137 <sub>B</sub>
31	50	67	86	110		146	132
32	57	68	128	116		147	79
33	56	69	129		<i>App.</i>		
34	59	70	156	117	77 <sub>A</sub>		

## ALCAEUS

[L-L]

	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>
	<i>App.</i>	74	49	109	160	142	153
5	37 <sub>A</sub>	75	12		3	143	128
	<i>App.</i>	76	55		8	144	174
	37 <sub>B</sub>	77	35	110	91	145	25
6	<i>App.</i>	78	32		34	146	58
	38	79	43		Sa	147	124
0	<i>App.</i>	80	63		70	148	33
	p. 448	81	{ 130	111	139	149	<i>App.</i>
17	14		{ 131	112	133		187
22	122	82	135	113	56	150	83
23	{ 26	83	165	114	162	151	20
	{ 27	84	173	115	78	153	178
25	11	85	172	116	15	154	79
23	120	86	6	117	36	155	144
29	17	87	37	118	87	156	62
32	134	88	13	119	19	157	147
34	164	89	88	120	82	158	112 <sub>A</sub>
35b	128	90	179	121	85	159	31
36	156	91	24	122	81	160	129
45	77	92	47	123	44	161	133
46	68	93	42	124	159	162	152
47	69	94	169	125	137 <sub>B</sub>	163	23
48	70	95	40	126	18	164 <sub>a</sub>	170
49	71	96	158	127	57	164 <sub>b</sub>	171
50	72	97	45	128	126	165	52
51	73	98	93	129	50	166	98
52	76	99	157	130	166	167	100
53	75	100	90	131	123	168	103
54	74	101	142	132	168	169	51 <sub>A</sub>
55	41	102	140	133	148	170	104
	<i>App.</i>	103	167	134	146	171	105
61	77 <sub>B</sub>	104	16	135	22	172	106
	<i>App.</i>	105	143	136	84	173	117
63	77 <sub>A</sub>	106	141	137	125	174	107
72	1	107	163	138	145	175	108
	{ 3	108 <sub>a</sub>	161	139	59	176	46
73	{ 2		Sa.	140	132	177	108 <sub>A</sub>
	{ 4	108 <sub>b</sub>	94	141	137 <sub>A</sub>	178	136

*L-E]*

# ADDITIONAL TABLES

<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>	<i>L</i>	<i>E</i>
179	109	192	30	205	95	217	89
180	180	193	121	206	96	218	54
181	177	194	51	207	67	219	101
182	111	195	} p. 312	208	97	220	110
183	119 <sub>A</sub>	196		209	48	221	<i>Ad.</i> 28
184	113	197	149	210	114	222	<i>Ad.</i> 29
185	115	198	64	211	151	222 <sub>A</sub>	<i>Ad.</i> 40
186	116	199	150	212	5	223	<i>Alcm.</i>
187	119	200	94	213	p. 316		146
188	118	201	176	214		225	<i>Ad.</i> 47
189	102	202	65	215	<i>Sa.</i>	p. 75	181-6
190	7	203	66		114		
191	41	204	80	216	53		

<i>E</i>	<i>DI.</i>	<i>L</i>	<i>E</i>	<i>DI.</i>	<i>L</i>	<i>E</i>	<i>DI.</i>	<i>L</i>
1	1	72	22	60	135	41	35	55
2	2	73	23	61	163	42	39	93
3	—		24	62	91	43	17	79
4	—	110	25	7	145	44	38	123
5	—	212	26	} 80	23	45	125	97
6	3	86	27			46	—	176
7	—	190	28	—	—	47	29	92
8	9	110	29	—	106	48	—	209
10	59	214	30	—	192	49	13	74
11	83	25	31	126	159	50	31	129
12	5	75	32	16	78	51	—	194
13	8	88	33	144	148	51 <sub>A</sub>	—	169
14	78	17	34	—	110	52	—	165
15	14	116	35	—	77	53	93	216
16	11	104	36	55	117	54	—	218
17	77	29	37	30	87	55	6	76
18	142	126	37 <sub>AB</sub>	118	5	56	33	113
19	54	119	38	{ 119 } { 120 }	6	57	32	127
20	58	151				58	40	146
21	52	<i>Sa.</i>	39	—	—	59	34	139
		p. 72.7	40	51	95	60	—	—

## ALCAEUS

[E-Dl.-L

<i>E</i>	Dl.	<i>L</i>	<i>E</i>	Dl.	<i>L</i>	<i>E</i>	Dl.	<i>L</i>
61	—	—	93	124	98	127	—	—
62	140	156	94	—	200	128	68	{ 35b
63	18	80	95	—	205	—	—	{ 143
64	—	198	96	—	206	129	69	160
65	—	202	97	—	208	130	19	{ 81
66	—	203	98	—	166	131	20	{ 81
67	—	207	99	—	—	132	146	140
68	41	46	100	—	167	133	50	{ 112
69	42	47	101	—	219	—	—	{ 161
70	43	48	102	—	189	134	82	32
71	44	49	103	—	168	135	21	82
72	45	50	104	—	170	136	—	178
73	46	51	105	—	171	137 <sub>A</sub>	132	141
74	47	54	106	—	172	137 <sub>B</sub>	145	125
75	48	53	107	—	174	138	—	—
76	27	52	108	—	175	139	131	111
77	26	45	108 <sub>A</sub>	—	177	140	134	102
77 <sub>A</sub>	117	63	109	—	179	141	135	106
	{ 109 }		110	—	220	142	136	101
77 <sub>B</sub>	{ 110 }	61	111	—	182	143	89	105
	{ 116 }		112	—	—	144	138	155
78	137	115	112 <sub>A</sub>	57	158	145	64	138
79	147	154	113	—	184	146	130	134
80	—	204	114	—	210	147	141 <sub>A</sub>	157
81	101	122	115	—	185	148	141 <sub>B</sub>	133
82	102	120	116	—	186	149	—	197
83	15	150	117	—	173	150	—	199
84	53	136	118	—	188	151	143	211
85	103	121	119	—	187	152	—	162
	{ 67 }		119 <sub>A</sub>	—	183	153	—	142
86	{ 123 }	10	120	74	26	154	—	—
87	56	118	121	49	193	155	—	—
88	4	89	122	73	22	156	70	36
89	127	217	123	99	131	157	90	99
90	129	100	124	63	147	158	91	96
91	133	110	125	65	139	159	92	124
92	123	10	126	66	128	160	87	109



# *E*-Dl.-*L*]      ADDITIONAL TABLES

<i>E</i>	Dl.	<i>L</i>	<i>E</i>	Dl.	<i>L</i>	<i>E</i>	Dl.	<i>L</i>
161	94	108 <sub>a</sub>	169	104	94	176	—	201
162	95	114	170	105 <sub>A</sub>	164 <sub>a</sub>	177	—	181
163	96	107	171	105 <sub>B</sub>	164 <sub>b</sub>	178	—	152
164	86	34	172	24	85	179	—	90
165	22	83	173	23	84	180	—	180
166	98	130	174	10	144	187	12	140
167	97	103	175	{ 123	10			
168	100	132		{ 139				

## INDEX OF AUTHORS\*

- ACHILLES** ('Tatius'): 78; mathematician; A.D. 200?  
**Acro**: 163, 313, 426; Latin commentator on Horace; A.D. 180  
**Acūsilaüs**: 13, 383; mythologist; 550 B.C.  
**Adespota**: 190, 266; anonymous fragments of Lyric Poets quoted in vol. III.  
**Aelian**: 10, 26, 34, 44, 60, 104, 138, 146, 151; writer of miscellanies; A.D. 200  
**Aelius Dionysius**: 29; lexicographer; A.D. 120  
**Aeschylus**: 94, 340, 346; writer of tragedy; 485 B.C.  
**Alcaeus**: 3, 58, 101, 113, 142, 143, 145, 157, 163-5, 181, 190, 222-3, 226-7, 230, 248-50, 253, 264, 267, 283, 286, 305, 309 ff., 440 ff.  
**Alcaeus**: 390; writer of comedy; 390 B.C.  
**Alciphron**: 153; writer of fictitious letters; A.D. 150  
**Alcman**: 3, 27, 41, 45 ff., 139, 165, 269, 289, 357, 383, 391, 435  
**Alexander of Aetolia**: 44; poet; 275 B.C.  
**Alexander Cornelius (Polyhistor)**: 5, 23, 49, 113; 65 B.C.  
**Alexis**: 191; writer of comedy; 350 B.C.  
**Ammonius**: 77, 86, 196, 231; grammarian; A.D. 390  
**Anacreon**: 3, 17, 145, 149, 161, 165, 169, 173, 177-9, 183, 225-7, 303, 311, 315, 385, 416, 435; lyric poet; 530 B.C.  
**Anaxandrides**: 101; writer of comedy; 360 B.C.  
**Anthologia Palatina [A.P.]**: 28, 44, 49, 158, 162-6, 174, 177, 249, 254, 280, 316; a large collection of Greek 'epigrams,' i.e. inscriptions and quasi-inscriptions, embodying the earlier compilations of Meleager and others, made by Constantine Cephalas about A.D. 920  
**Anthologia Planudea**: 173, 280; a similar but shorter collection made by Maximus Planudes A.D. 1301  
**Antigónus of Carystus**: 72; sculptor, writer on art, biographer; 240 B.C.  
**Antipater of Sidon**: 159, 165; epigrammatist; 150 B.C.  
**Antipater of Thessalonica**: 45, 139?, 165?; epigrammatist; 10 B.C.  
**Antiphānes**: 153; writer of comedy; 365 B.C.  
**Anýtē**: 165; a poetess, author of 'epigrams'; 280 B.C.?  
**Apollodōrus**: 10, 14, 51, 71, 121, 311, 409; chronologer, grammarian, mythologist; 140 B.C.  
**Apollonius (Dyscolus)**: 61-3, 69, 70, 74-8, 85-8, 92, 96, 102, 120, 126, 190-5, 198, 200, 213, 220, 236, 270, 278, 292, 300, 321, 326-8, 340-2, 348, 352-4, 358, 372, 400, 406, 410; grammarian; A.D. 110  
**Apollonius of Rhodes**: 12, 14, 59, 66, 155, 196, 203, 237, 244, 297, 381, 383; poet; 260 B.C.  
**Apollonius (son of Archebius)**: 77; grammarian and lexicographer; A.D. 1  
**Apostolius**: 31, 152-3, 412; compiler of a collection of proverbs; A.D. 1460  
**Apuleius**: 149; Roman philosopher and novelist; A.D. 130  
**Arätus**: 64, 379; didactic poet; 270 B.C.

\* The dates are those of the *floruit*, i.e. about the 40th year

# INDEX OF AUTHORS

- Arcadius : 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him perh. belongs to Theodosius.
- Archilochus : 23, 37-9, 107, 155, 159, 167, 355, 397, 432; elegiac and iambic poet; 650 B.C.
- Archytas : 119; of Mytilene; a writer on music; 330 B.C.?
- Arion : 136 ff.
- Aristaenetus : 200; writer of fictitious letters; A.D. 450
- Aristarchus : 75, 315; grammarian; 175 B.C.
- Aristides : 66, 72, 80-2, 108, 128, 159, 192, 250, 338-40, 360; rhetorician; A.D. 170
- Aristocles : 189; grammarian; 20 B.C.
- Aristophanes [Ar.] : 10, 13, 42, 73, 104, 138, 196, 206, 230, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.
- Aristophanes of Byzantium : 111, 315, 377; grammarian; 215 B.C.
- Aristotle [Arist.] : 10, 18, 46, 87, 158, 228, 250, 266, 274, 308, 359, 399, 418; philosopher; 345 B.C.
- Aristoxenus : 7, 125, 161, 179; writer on music; 320 B.C.
- Arrian : 33; historian; A.D. 130
- Arsenius : 31, 81, 108, 359, 375; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1500
- Artemidorus : 354; of Ephesus or of Daldia; a writer on dreams; A.D. 160
- Artëmon of Magnesia : 179; a writer of unknown date
- Asclepiades of Myrleia : 83; grammarian; 70 B.C.
- Athenaeus [Ath.] : 12, 16, 37, 46-8, 68-74, 82, 88, 92-4, 100, 106, 118-26, 132, 142-8, 151, 176, 183, 190-2, 226, 229, 240, 248, 253-4, 264-8, 278, 282, 301-3, 310, 314-6, 324, 332, 348, 358-60, 376-7, 386, 412, 416-24, 428; writer of miscellanies; A.D. 220
- Athenagoras : 104; Christian writer; A.D. 180
- Atilius Fortunatianus : 181, 256-7, 403; Latin writer on metre; A.D. 300?
- Ausonius : 153; Roman poet; A.D. 350
- Babrius : 306; writer of fables in iambic verse; A.D. 200
- Bacchylus : 43; writer on music; A.D. 320
- Bacchylides : 3, 165, 299; lyric poet; 470 B.C.
- Bekker's *Anecdota* : 73, 80, 86, 90, 94, 102-3, 121, 128-9, 154, 276, 302, 426; a collection of previously unedited Greek works, published 1814-21
- Berlin *Papyri* : 376; quoted by van Herwerden *Lex. Suppl. s.v.*
- Berliner *Klassikertexte* : 202-4, 238-46, 346, 414, 432; vol. v. contains papyrus and vellum fragments of Greek poetry
- Bion : 200; poet; 100 B.C.?
- Boissonade's *Anecdota Graeca* : 345; a collection of previously unedited Greek works, published 1829-33
- Callias : 315, 377; grammarian; 250 B.C.?
- Callimachus : 177, 255, 279, 324, 368, 381; poet; 270 B.C.
- [Callisthenes] : 222; historian; 330 B.C.; the extant works ascribed to him are spurious
- Carmina Popularia* : 95; folksongs in Bergk's *Poetae Lyrici Graeci*, vol. iii.
- Catullus : 166, 187, 254, 283, 291; Roman poet; 60 B.C.
- Chamaeleon : 119, 179, 301, 315, 430; Peripatetic philosopher and grammarian; 310 B.C.
- Choeroboscus, Georgius : 70, 121, 182, 193, 264, 301, 304, 321, 334, 355, 375, 386, 393; grammarian; A.D. 600
- Choricus : 292; rhetorician; A.D. 520
- Christodorus : 51; poet; A.D. 500
- Chrysippus : 53, 220, 234, 373, 381, 428; the Stoic philosopher;

# INDEX OF AUTHORS

- 240 B.C.; the fragmentary work *On Negatives* is perh. not his
- Cicero: 170, 312, 313, 401; Roman orator and philosopher; 60 B.C.
- Clearchus: 177, 258; Peripatetic philosopher; 300 B.C.
- Clement of Alexandria: 12, 14, 28, 30, 33, 50; Christian writer; A.D. 200
- Cleomènes: 177; a dithyrambic and erotic poet; 420 B.C.?
- Cramer's Anecdōta Oxoniensia*: 51, 73, 76, 81, 85, 94-5, 100, 109, 114, 120-1, 126, 130, 187, 226, 243, 285, 288, 304-6, 326, 337, 342, 351, 357, 379, 384, 390-1, 400-1, 423; a collection of previously unedited Greek works from Oxford MSS., published 1835-7
- Cramer's Anecdōta Parisiensia*: 33, 69, 76, 82, 111, 187-9, 267, 288, 340, 383, 393, 399, 407, 426; a collection of previously unedited Greek works from Paris MSS., published 1839-41
- Crates of Mallus: 46; grammarian; 170 B.C.
- Cratinus: 29, 43, 149, 153, 278; writer of comedy; 450 B.C.
- Cyrillus: 407; of Alexandria; author of a glossary; A.D. 420?
- Demetrius: 172, 224-5, 252, 274, 284, 290, 294-6; rhetorician; A.D. 50?
- Demetrius of Byzantium: 375; Peripatetic philosopher; 190 B.C.?
- Demetrius of Magnesia: 35; grammarian; 60 B.C.
- Demosthenes: 173, 295; the great Athenian orator and statesman; 340 B.C.
- Dicaearchus: 139, 315, 377; Peripatetic philosopher, historian, grammarian; 310 B.C.
- Didymus: 149, 231, 447; grammarian; 30 B.C.
- Dio Chrysostom: 180, 236; rhetorician; A.D. 80
- Diodorus of Sicily: 19, 108, 145; historian; 40 B.C.
- Diogenes Laertius [Diog. L.]: 34, 308-10, 352, 364, 375; biographer; A.D. 220
- [Diogenian]: 258; grammarian; prob. not the author of the collection of proverbs under his name
- Dionysius of Halicarnassus: 32, 172, 180-2, 294, 312, 419; historian and grammarian; 20 B.C.
- Dionysius of Thrace: 293; grammarian; 125 B.C.
- Dionysius Periegetes: 331; geographer; 300 B.C.
- Dioscorides: 162; epigrammatist; 180 B.C.
- Diphilus: 153; writer of comedy; 310 B.C.
- Dracon: 95, 179, 317; grammarian; 100 B.C.?
- Ephippus: 153; writer of comedy; 350 B.C.
- Ephorus: 34, 101, 183; historian; 350 B.C.
- Epicrates: 177; writer of comedy; 360 B.C.
- Erotian: 63; lexicographer; A.D. 60
- Etymologicum Gudianum* [E.G.]: 85, 110-11, 114, 199, 277, 285, 300, 328, 378; etymological lexicon; A.D. 1100
- Etymologicum Magnum* [E.M.]: 68, 73, 85, 102, 110, 116-7, 120, 126-8, 130, 183, 191, 195-8, 234, 252-3, 265, 272-4, 277-8, 285, 289, 300-3, 329, 343, 352, 355, 369, 378-9, 382-8, 393, 401, 404, 407-10, 420, 424-6; etymological lexicon; A.D. 1200
- Etymologicum Magnum Vetus* [also called *Et. Florentinum* and *Et. Genuinum*]: 66, 88, 96-8, 104, 132-4, 194, 262, 285, 376-8, 385, 388-9, 406, 410-12, 424; an etymological lexicon compiled under the direction of Photius c. A.D. 870
- Euclid (Eucleides): 28, 33; mathematician; 300 B.C.
- Eudocia: 144; Greek Empress (her lexicon, *Violarium*, is really a work of the 16th cent.); A.D. 1060

# INDEX OF AUTHORS

- Eumēlus** : 13 ff.  
**Euphorion** : 303; poet and writer of learned works; 235 B.C.  
**Euphronius** : 139; grammarian; 250 B.C.  
**Euripides** : 10, 64, 94, 183, 196, 272, 285, 299, 425; writer of tragedy; 440 B.C.  
**Eusebius** : 14, 18, 46, 138, 142, 310; chronologer [mostly survives only in Jerome's Latin version and the Armenian translation]; A.D. 305  
**Eustathius** : 28, 61, 68, 76-8, 87, 92, 101-2, 106, 117, 124-5, 130, 155, 183, 222-4, 231, 239, 250, 253-5, 279, 329-30, 333-5, 343, 350-6, 359, 384, 388, 391-2, 409, 419, 423-5; grammarian and historian; A.D. 1160  
**Favorinus (or Guarino)** : 91, 131, 385, 391, 401; scholar and lexicographer; A.D. 1520  
**Galen** : 224, 360; writer on medicine, philosophy, grammar, criticism; A.D. 170  
**Gellius, Aulus** : 168, 419; writer of miscellanies; A.D. 170  
**Glāucus of Rhegium** : 7, 23, 37; writer on music and poetry; 420 B.C.  
**Gnēsippus** : 49, 177; an erotic lyric poet; 450 B.C.  
**Gorgias** : 155, 269; a Sicilian orator and teacher of rhetoric who visited Athens in 427 B.C. and after  
*Grammarians, Anonymous* : 83, 97  
*Grammatici Graeci* (Herodian, Apollonius Dyscolus, etc., edited by Lentz); 426, and see under *author's names*  
**Gregorius (Pardus)** : 224, 251; grammarian; A.D. 1150  
**Harpocration** : 67, 350, 404; grammarian; A.D. 170  
**Hellodorus** : 71; metrician; 30 B.C.  
**Hellānicus** : 17, 107, 139, 315, 373; historian; 420 B.C.  
**Hephaestion** : 48, 60, 70, 80-1, 86, 96-8, 118, 180-3, 218, 231, 238, 252, 256, 260-5, 268-73, 276, 284, 288-94, 314, 318-21, 330, 350, 354-6, 374-8, 381, 398, 402, 450; metrician; A.D. 170  
**Heracleides** : 385; grammarian; A.D. 380  
**Heracleides of Pontus** : 21, 46, 93; Peripatetic philosopher and grammarian; 340 B.C.  
**Heracleitus** : 344; grammarian; A.D. 50?  
**Heracleitus of Lesbos** : 311; historian of unknown date  
**Hermesiānax** : 144; poet; 290 B.C.  
**Hermogēnes** : 62, 188-9, 238, 251, 286; A.D. 200  
**Herōdas** : 223; writer of mimes in iambic verse; 250 B.C.  
**Herodian (Hdn.)** : 55, 59, 60, 77-9, 88, 121, 129, 133, 183, 191, 197, 220-2, 250-2, 273, 288, 318, 334, 346, 388-90, 408-10, 417, 448; A.D. 170  
**Herodōtus [Hdt.]** : 25, 107, 149, 136, 140, 394; historian; 445 B.C.  
**Hesiod [Hes.]** : 13, 19, 35, 65, 105-9, 173, 183, 203, 251, 299, 383, 407; poet; 720 B.C.?  
**Hesychius** : 10, 25, 29, 31, 42, 58, 62, 78, 98, 102, 112, 124, 128, 135, 183, 194, 198, 206, 224, 229, 248, 253-6, 262, 268, 278-80, 302, 336, 344, 349, 352, 358-60, 375, 382-4, 390, 403, 406, 410-12, 415, 418, 426, 443, 450; lexicographer; A.D. 450  
**Himerius** : 63, 174, 202, 282, 287, 290, 316; rhetorician; A.D. 355  
**Hippōnax** : 155, 175, 177; writer of iambic lampoons; 540 B.C.  
**Homer [Homērus]** : 3, 19, 21, 23-5, 35, 61, 71, 95, 107, 149, 159, 165; *Iliad* 12, 63, 74, 84-6, 94, 102, 106, 121, 132, 143, 187, 220, 230, 248, 280, 299, 304-6, 322, 349, 358, 388, 400, 408, 422; *Odyssey* 61, 74-80, 127, 132, 190, 248, 250, 254, 258, 327, 388, 408; see also *Eustathius and Tzetzes*; poet; 850 B.C.?  
**Horace** : 156, 161, 166, 312-3,

## INDEX OF AUTHORS

- 323, 345, 377, 401-3, 416, 427;  
Roman poet; 25 B.C.
- Horapollo: 317; grammarian;  
writer on Egyptian hiero-  
glyphs; A.D. 380
- Hyginus: 11; Roman writer on  
agriculture, astronomy, myth-  
ology; 10 B.C.
- Ibŷcus: 3, 127, 165, 375; lyric  
poet; 550 B.C.
- Inscriptions*: 33, 180, 372-4
- Isocrātes: 173; the Athenian  
orator; 390 B.C.
- Johannes Grammaticus: 129, 304;  
perh. to be identified with J.  
Philopōnus philosopher and  
grammarian; A.D. 510
- Johannes (Laurentius) Lydus: 14,  
32; A.D. 530
- Julian: 176, 181, 188, 200, 248,  
313; Roman Emperor; A.D.  
361
- Keil's Analecta Grammatica*: 30;  
fragments of two anonymous  
metrical treatises
- Lamynthlus: 177; an erotic poet  
of uncertain date (Ath. 13.  
597 a)
- Lascaris, Constantinus: 387, 391;  
grammarian; A.D. 1475
- Lasus: 139; lyric poet; 500 B.C.
- Laurentius Lydus: *see* Johannes L.
- Leonidas: 303; epigrammatist;  
270 B.C.
- [Longinus]: 184; anonymous rhe-  
torician, author of the treatise  
*On the Sublime*; A.D. 50?
- Longinus, Cassius: 265; rhetor-  
ician; A.D. 260
- Longus: 287-8, 333, 417; novel-  
ist; A.D. 150?
- Lucian: 10, 43, 135, 138, 153, 160,  
170, 191, 289; rhetorician and  
satirist; A.D. 165
- Lucilius: 161; Roman satirist;  
140 B.C.
- Lycōphron: 425; poet; 200 B.C.
- Macrobius: 84, 419; grammarian  
and writer of miscellanies;  
A.D. 400
- MSS.*: 90, 95, 134, 279, 377
- Marius Plotius (Sacerdos): 181,  
198, 273, 276; Roman metri-  
cian; between 80 B.C. and A.D.  
500
- Marmor Parium*: 16, 142; an in-  
scribed stone, now at Oxford,  
giving a summary of Greek  
history down to 264 B.C.
- Marsŷas (of Philippi?): 153; his-  
torian; 100 B.C.?
- Martial: 85, 149; Roman poet;  
A.D. 80
- Matranga's Anecdōta*: 95, 409; a  
collection of previously un-  
edited Greek works from  
various Italian libraries, pub-  
lished 1801
- Maximus Planudes: 62, 81; gram-  
marian, writer on geography;  
compiler of the *Anthologia  
Planudea*; A.D. 1300
- Maximus of Tyre: 154-5, 159-62,  
200, 222, 234, 255, 258, 265,  
268, 316; rhetorician; A.D. 180
- Melcāger of Gadāra: 165; epi-  
grammatist; first compiler of  
the *Greek Anthology*; 90 B.C.
- Melētus: 177; tragic and erotic  
poet; one of the accusers of  
Socrates; 400 B.C.
- Menaechmus: 179; historian; 300  
B.C.
- Menander: 75, 151; writer of  
comedy; 300 B.C.
- Menander: 71, 101, 188, 321;  
rhetorician; A.D. 270
- Moschus: 143, 272; poet; 150 B.C.
- Natālis Comes: 84, 440; mytho-  
grapher; A.D. 1550
- Nicander: 297, 350; poet; 150 B.C.
- Nicolaus: 338; rhetorician; A.D.  
470
- Nossik: 163; poetess, epigram-  
matist; 300 B.C.
- Nymphaeus: 27; Cretan musician;  
640 B.C.?
- Nymphis: 151; prob. Nympho-  
dōrus of Syracuse; geographer;  
330 B.C.
- Olympus: 5 ff., 23, 27
- Orion: 300, 306; lexicographer;  
A.D. 430

# INDEX OF AUTHORS

- Ovid: 10, 143-6, 149-51, 153-4, 158-60; Roman poet; A.D. 1
- Oxyrhynchus Papyri*: 193-4, 204-20, 226, 262-5, 326-30, 336, 362-70, 388, 392, 396, 400, 404, 420, 428, 432-52; fragments of ancient books and other documents found by B. P. Grenfell and A. S. Hunt at Oxyrhynchus in Egypt in 1897, still in course of publication
- Palaephátus: 152; mythographer; 200 B.C.?
- Pamphila: 179; woman historian; A.D. 60
- Papyri Bouriant*: 450; fragments of ancient books and other documents from Egypt, published by U. Bouriant 1926.
- Parian Chronicle*: see *Marmor Parium*
- Paroemiographi Graeci*: 81, 129, 143, 255, 259, 261, 358-61, 375, 399, 407; the collection of the proverb-collections of Zenobius and others published by von Leutsch and Schneide-  
win in 1839; see also O. Crusius *Analecta Critica ad Paroem. Gr.* 1883
- Pausanias: 10-14, 34, 40, 46, 51, 62, 71, 104, 138, 176, 256-7, 260, 280, 318, 321; geographer; A.D. 180
- Pelsander: 107; poet; 645 B.C.
- Pherecydes of Leros or Athens: 67; historian; 440 B.C.
- Pherecydes of Syros: 47; an early philosopher; teacher of Pythagoras; 570 B.C.?
- Philemon: 255; lexicographer; A.D. 650?
- Philo: 432; Jewish writer, A.D. 40
- Philochorus: 49; historian; 290 B.C.
- Philodēmus: 27-8, 37, 198; philosopher and poet; 60 B.C.
- Philostratus ('the Athenian'): 156, 321; biographer; A.D. 210
- Philostratus ('of Lemnos'): 200, 231; rhetorician; A.D. 230
- Philoxenus: 169; dithyrambi poet; 395 B.C.
- Photius: 67, 70, 73, 79, 143, 152, 178, 300, 307, 373, 378-9, 382, 388, 405; critic, lexicographer, compiler of chrestomathies; A.D. 860
- Phrynichus: 302, 306-7; grammarian; A.D. 180
- Phrynis: 23; a dithyrambic poet satirised by Aristophanes
- Pindar: 2, 12, 17, 25, 33, 39, 41, 61, 64, 93, 100, 107-9, 139, 144, 165, 194, 254, 280, 276, 299, 317, 345, 352, 357, 372-5, 381, 400; lyric poet; 480 B.C.
- Piñtus: 167; epigrammatist; perh. to be identified with a P. who lived at Rome A.D. 60
- Plato: 152; writer of comedy; 420 B.C.
- Plato: 10, 109, 142, 147, 158, 163, 169, 201, 224, 235, 255, 269, 299, 398, 406; philosopher; 380 B.C.
- Plautus: 153; Roman writer of comedy; 200 B.C.
- Pliny ('the Elder'): 10, 153, 173; encyclopedist; A.D. 60
- Plotius: see Marius Plotius
- Plutarch: 2 ff., 10, 18, 20, 24-8, 32-40, 84, 90-1, 98, 106, 166-8, 178, 187, 218, 223, 233, 255, 276, 318, 328, 353, 360, 410, 419-21; biographer and essayist; A.D. 85
- Polēmon: 95; geographer; 200 B.C.
- Pollux (Polydeuces): 33, 154, 158, 197, 226, 232, 258, 302, 306, 342, 353, 417, 426; lexicographer; A.D. 170
- Polymnastus: 27, 35-9 ff., 107
- Porphyrus: 160, 313, 321; commentator on Horace; A.D. 250?
- Porphyrus (Porphyry): 36, 107; Neo-Platonist philosopher; A.D. 270
- Posidippus: 149; epigrammatist; 250 B.C.
- Posidonius: 17; Stoic philosopher; 90 B.C.
- Pratinas: 5, 37; tragic and lyric poet; 500 B.C.
- Praxilla: 99; lyric poetess; 450 B.C.
- Priscian: 63, 66, 120, 183, 232,

# INDEX OF AUTHORS

- 392; Roman grammarian; A.D. 500
- Proclus: 406, 418; Neo-Platonist philosopher and grammarian; A.D. 450; perh. identical with Proclus: 138; compiler of a chrestomathy
- Ptolemaeus (Ptolemy) of Ascalon: 59; grammarian; 80 B.C.
- Quintilian: 312; Roman rhetorician; A.D. 75
- Sacādas: 37, 41; lyric poet; 580 B.C.
- Sappho: 3, 58, 66, 141 ff., 311, 315-8, 351, 382, 386-8, 399, 412, 419, 427, 430 ff., 450
- Scholias*t: = ancient commentator whose notes are preserved in some of our MSS. of Greek authors
- Selcucus: 421; grammarian; A.D. 20
- Sēneca: 148; philosopher; A.D. 35
- Servius: 150, 294; Roman grammarian; A.D. 400
- Simonides: 3, 49, 165, 183; lyric and elegiac poet; 510 B.C.
- Simplicius: 359; philosopher; A.D. 530
- Sōpāter: 179; rhetorician; A.D. 520
- Sophocles: 90, 262, 266, 307, 317, 349, 362, 380, 407; writer of tragedy; 450 B.C.
- Sōsibius: 17, 47-9, 71, 121, 125, 135; grammarian; 270 B.C.
- Statius: 153; Roman poet; A.D. 85
- Stephanus of Byzantium: 48, 58, 67, 113-6, 124, 297, 419; lexicographer; A.D. 530
- Stesichōrus: 3, 21, 27, 49, 107, 133, 145, 165; lyric poet; 570 B.C.?
- Stobaeus: 140, 232, 254, 332; compiler of chrestomathes; A.D. 450?
- Strabo: 10, 32-4, 37-8, 70, 96, 100, 108-9, 124, 120, 138-44, 148-50, 188, 296, 308, 324-6, 334, 380, 394, 402, 410; geographer; A.D. 1
- Suetonius: 359; biographer and grammarian; A.D. 120
- Suidas: 10, 18, 24-6, 29, 30-1, 42-4, 48, 59, 67, 73, 78, 102, 116-7, 138, 143-6, 151, 155, 178, 253, 301, 308, 314-6, 353, 362-3, 373-5, 405-7; lexicographer; A.D. 950
- Synesius: 223, 290, 313; Christian writer; A.D. 410
- Telesilla: 171; lyric poetess; 450 B.C.?
- Terentianus Maurus: 181, 220, 277; Roman metrician; A.D. 190
- Terpander: 9, 17 ff., 35-41, 91
- Thales or Thalētas: 27, 35 ff., 41, 47
- Themistius: 28, 178; rhetorician and philosopher; A.D. 350
- Theocritus: 87, 98, 111, 135, 162, 196, 213, 218, 321, 248, 276, 287, 307, 324, 329, 348, 380, 388, 399, 417; poet; 275 B.C.
- Theodosius: 305, 335, 387, and see Choeroboscus; grammarian; A.D. 400
- Theophrastus: 119, 143; Peripatetic philosopher; 330 B.C.
- Theopompus: 183, 393; historian; 340 B.C.
- Thesaurus Cornuopias et Horti Adonidis*: 222, 234, 265; a selection of passages from Greek grammarians printed by Aldus 1496
- Thucydides: 287; historian; 430 B.C.
- Timōcles: 153; writer of comedy; 340 B.C.
- Timōtheus: 19, 23, 246; lyric poet; 410 B.C.
- Tricha: 97, 263, 266; metrician; A.D. 650?
- Tryphon: 29; an unknown epigrammatist, possibly identical with
- Tryphon: 259, 390; grammarian; 20 B.C.
- Tullius Laureas: 167; writer of Greek epigrams and of Latin elegiac verse; 60 B.C.
- Tyrtaeus: 27; elegiac poet; 640 B.C.
- Tzetzes: 14, 106, 424; grammarian; A.D. 1150



## INDEX OF AUTHORS

- |   |   |
|---|---|
| <p>Velleius Paterculus: 44; historian; A.D. 20<br/> Vergil: 60, 150, 381<br/> <i>Vet. Et. Mag.</i>: see <i>Etymologicum<br/> Magnum Vetus</i></p> | <p>Xenophon: 95; historian; 400 B.C.</p>  |
| <p>Xenocritus: 37, 41; lyric poet;<br/> 650 B.C.?</p>   | <p>Zenobius: 120, 252, 372, 380, 412;<br/> rhetorician; A.D. 130</p>  |
| <p>Xenodamus: 37, 41; lyric poet;<br/> 650 B.C.?</p>  | <p>Zenodotus: 400; grammarian; 285<br/> B.C.</p>  |
|   | <p>Zonaras: 73, 95, 116, 277, 378;<br/> A.D. 1120; [the lexicon<br/> ascribed to this historian is<br/> probably by another hand]</p> |

## GENERAL INDEX

- ACHELÖÜS: 440; river-god, son of Oceanus  
 Acheron: 244, 397, 449; the river of Death  
 Achilles: 87, 331, 375; son of Peleus and the sea-nymph Thetis; hero of the *Iliad*  
 Acmon: 53, 107, *where see note*  
 Adon: 107  
 Adonis: 165, 199, 257, 277, 432; a youth beloved by Aphrodite, whose death she mourned yearly at the Adonis Festival  
 Aëacus: 157, 393; father of Peleus; a judge in Hades  
 Aegialus: 111; ancient name of Achaea part of the Peloponnese  
 Aeneas: 149; son of Anchises and Aphrodite; cousin of Priam; a Trojan hero  
 Aenesimbröta: 57.  
 Aenus: 330; an Aeolic city at the mouth of the Hebrus  
 Aeolus: 145, 349, 397; father of the Aeolian race of Greeks  
 Aesimnus: 357  
 Agido: 45; one of Alcman's chorus-girls  
 Ajax (Alas): 89, 95, 375; the name of two Greek heroes before Troy; (1) son of Telamon and king of Salamis, (2) son of Oileus and king of the Locrians  
 Alcatolis: 63; son of Pelops  
 Alcibiades: 155; Athenian general and statesman; pupil of Socrates  
 Alcimus: 49, 51; a son of Hippocoon  
 Alcon: 53; a son of Hippocoon  
 Alyattes: 45, 145; king of Lydia 604-560 B.C.  
 Alypius: 176; friend of the emperor Julian (361-3); *perh. to be identified with the author of a Greek work on music*  
 Amasis: 141; king of Egypt 570-525 B.C.  
 Ammon: 361; an oracular shrine of Zeus situated in an oasis W. of Egypt.  
 Amorgos: 259; an island of the Aegean; one of the Sporades  
 Amphion: 13; son of Zeus and Antiope and husband of Niobe; at the building of the walls of Thebes the stones obeyed his music  
 Amyclae: 105; a town of Laconia  
 Anactoria: 155, 209, 247; one of Sappho's 'circle'  
 Anagóra: 147; of Miletus; a pupil of Sappho  
 Andromachè: 227; daughter of Eëtion king of Thebè in Mysia, and wife of Hector  
 Andromèda: (1) 161; daughter of Cepheus king of Aethiopia, rescued by Perseus; (2) 155, 239, 255, 269, 271; centre of a 'circle' rivalling Sappho's; *prob. a poetess*  
 Annichörum: 113  
 Antandros: 381; a city of the Troad  
 Anthes (*sic*): 21; an early poet  
 Antimenidas: 309, 403, 419; an elder brother of Alcaeus; he appears to have served in the Babylonian army under Nebuchadnezzar, *perh. in Palestine* (598 or 588 B.C.); *see Ascalon*  
 Antissa: 19; a town of Lesbos  
 Aötis: 57; epithet of Orthia, apparently = Dawn-Goddess  
 Aphidnae: 63; an ancient town of Attica  
 Aphrodite: 53, 71, 119, 151, 159, 175, 183, 189, 191, 203, 207, 217, 235, 243, 245, 249, 257, 275, 277, 283, 293, 313, 327, 401, 434

## GENERAL INDEX

- Apollo: 5, 13, 15, 31, 69, 91, 97, 99, 151, 213, 317, 323, 351  
 Apollonius of Tyana: 157; philo-  
 sopher and miracle-worker; A.D.  
 30  
 Araxae: 113  
 Arcadia: 355; the central district  
 of the Peloponnese, whose in-  
 habitants were regarded as living  
 a more primitive life than the  
 other Greeks  
 Archeanactidas (son of Archeanax):  
 349, 351; a Mytilenean opposed  
 to Alcaeus; perh. a tyrant  
 Archias: 15; of Corinth; founder  
 of Syracuse 740 B.C.  
 Ardälus: 39; of Troezen; son of  
 Hephaestus; an early flute-  
 player  
 Aräys: 45; king of Lydia c. 652-  
 615 B.C.  
 Arelus: 53; a son of Hippocoön  
 Ares: 105, 171, 233, 285, 327, 335,  
 343, 365  
 Arëta: 57  
 Argos: 21, 41, 71, 171, 375  
 Arnë: 19; a town of Boeotia,  
 afterwards Chaeronea  
 Arion: 33, 137 ff.  
 Aristocleides: 19; a flute-player;  
 c. 480 B.C.  
 Aristodëmus: 373, 375; of Argos  
 or Sparta; one of the Seven  
 Sages  
 Arrhyba: 113  
 Artemis: 69, 71, 79, 157, 281, 423  
 Ascalon: an ancient town on the  
 coast of Palestine perh. visited  
 by Antimenidas in one of the  
 campaigns of Nebuchadnezzar  
 Asia: 25, 229  
 Aspasia: 161, 171; mistress of  
 Pericles; one of the great women  
 of antiquity  
 Astäphis: 57; one of Alcman's  
 chorus-girls  
 Athena: 9, 299, 325, 395, 397  
 Athens: 141, 395  
 Atreidae (sons of descendants of  
 Atreus): 211, 365, 371; generally  
 used of Agamemnon and Mene-  
 laüs  
 Atthis: 147, 155, 221, 239, 241,  
 247, 432; one of Sappho's  
 'circle'; perh. an Athenian  
 Babylon: 157, 403, 405  
 Bacchids (or Bacchiads): 13; a  
 royal Spartan house to which  
 belonged Archias the founder of  
 Syracuse  
 Bacchus: see Dionysus  
 Boeotia: 325; a district of Greece  
 Bupälus: 177; a sculptor of Chios  
 lampooned by Hipponax c. 540  
 B.C.  
 Cacus: 169; an Italian marauder  
 slain by Hercules  
 Calliôpë: 19, 81, 177, 271; one of  
 the Muses  
 Caria: 335; a district of W. Asia  
 Minor inhabited by a non-  
 Hellenic race  
 Carnus: 99; a hero in whose  
 honour some ancient authorities  
 declared the great festival of the  
 Dorian race of Greeks to have  
 been founded  
 Carystus: 125; a town of Laconia  
 Castaly: 31; a sacred spring at  
 the foot of Mt. Parnassus at  
 Delphi  
 Castor: see Dioscuri  
 Cecrops: 289; reputed first king  
 of Attica, whose name also  
 appears, however, in connexion  
 with the legends of other parts  
 of Greece  
 Centaur: see Cheiron  
 Cephissus: 319; a river of Phocis  
 and Boeotia  
 Chalcis: 335; a city of Euboea  
 famous for its ironworks  
 Charaxus: 141, 147, 149, 205-7,  
 251, 430; a brother of Sappho  
 who traded in wine between  
 Mytilene and Naucratis the Greek  
 emporium in the Egyptian Delta  
 Charmides: 155; a favourite pupil  
 of Socrates; uncle of Plato  
 Cheiron: 219, 395; the Centaur;  
 he lived in a cave of Mt. Pelion  
 in Thessaly, where he taught  
 Peleus and other heroes  
 Chilon: 159; of Sparta; one of  
 the Seven Sages, c. 580 B.C.  
 Chios: 159, 239; a large island of  
 the E. Aegean  
 Chrysothëmis: 10; an early  
 Greek poet, winner of the first

## GENERAL INDEX

- victory in the Pythian Games by a hymn to Apollo
- Cicis: 405; an elder brother of Alcaeus
- Cinýras: 165; legendary king of Cyprus and father of Adonis
- Circē: 87; a mythical sorceress who turned Odysseus' companions into pigs
- Cleanactids*: 309, 349; sons of Cleanax father of Myrsilus tyrant of Mytilene
- Cleēsithēra: 57; one of Alcman's chorus-girls
- Cleis: 145, 147, 273, 430; name of Sappho's mother and daughter
- Cleon: 353; Athenian general and statesman satirised by Aristophanes
- Clónas: 21, 39; an early lyric poet and musician c. 630 B.C.
- Cnacālus: 71; a mountain near the town of Caphyae in Arcadia
- Coālius: *see* Cuarius
- Colaxaeon*: 55; prob. equivalent to Scythian
- Corinth*: 13, 137, 139
- Coronela: 325; a city of Boeotia
- Crete*: 35, 101, 129, 265; southernmost island of the Aegean; one of the great Dorian areas of Greece; famous for its dancing
- Croesus: 145; king of Lydia 560-546 B.C.
- Crono: 450
- Cuarius: 325, 327; a river of Boeotia
- Cybelē: 5, 9, 23, 45
- Cydonia: 133; a city of Crete
- Cydra: 155; apparently one of Sappho's 'circle'
- Cyllārus: 61
- Cyllēnē: 321; a mountain of Arcadia
- Cymē: 19; a city of Aeolis (N.W. Asia Minor)
- Cyprus: 71, 105, 189, 227; easternmost island of the Mediterranean, containing many Greek cities
- Cypselus: 15; tyrant of Corinth 655-625 B.C.; a carved chest in which he was hidden from his would-be murderers as a child was preserved at Olympia and is described by Pausanias
- Cyrus: 145; founder of the Persian empire; reigned 559-529 B.C.
- Cyzicus: 381; a Greek city of Mysia, on the Propontis
- Dactyls, Idaean*: priests of Cybelē living on Mt. Ida in Phrygia; connected in Greek legend with the smelting of iron and other arts
- Damarēta: 57; one of Alcman's chorus-girls
- Damīs: 157; an Assyrian disciple of Apollonius of Tyana c. A.D. 1
- Damophyla: 157; of Pamphylia, a pupil of Sappho
- Delos: 15, 317; the most famous island of the Cyclades in the central Aegean; one of the chief seats of the worship of Apollo
- Delphi: 37, 299, 317; a city of Phocis; seat of the oracle of the Pythian Apollo
- Demi-dogs*: 109; a fabulous tribe of the Hyperboreans mentioned by Hesiod (cf. Strab. 1. 43; 7. 299)
- Demodocus: 21; a poet mentioned in the *Odyssey*
- Demosthenes: 11; an Athenian general c. 425 B.C.
- Denthiādes: 125; a town of Laconia
- Desire*: 434
- Dica: 265; *see* Mnasiḍica
- Dinnomēnes: 357, 359; a friend of Pittacus
- Diōcles: 165; an epigrammatist to whom Meleager dedicated his *Anthology* c. B.C. 90
- Dioscūri (Castor and Polydeuces): 33, 51, 59, 61, 63, 65, 329; sons of Zeus and Leda wife of Tyndareus king of Sparta, and brothers of Helen; worshipped as horsemen, boxers and harpers, and as saviours of men in battle or at sea
- Diotima: 161, 201, 235; a wise woman whose discourse on Love is reported by Socrates in Plato's *Symposium*; later writers regarded her as historical, but she is more probably a fiction of Plato's

## GENERAL INDEX

- Dollonia** : 381; ancient name of the district of Cyzicus  
**Dorceus** : 49; a son of Hippocoön  
**Dōricha** : *see* Rhodopis  
**Dracon** : 385, 386; a Mytilenean noble whose sister was the wife of Pittacus
- Egypt** : 141, 411, 430  
**Enarsphorus** : 49, 51; a son of Hippocoön  
**Endymion** : 297; a youth beloved by the Moon, who sent him into perpetual sleep on Mt. Latmus in Caria, so that he might always remain young and beautiful  
**Enetie** : 55; the Enēti (Venetians?) are mentioned by Homer *Il.* 2. 852 as living in Paphlagonia (S. Asia Minor) 'whence is the breed of wild mules'  
**Enipeus** : 319; a river of Thessaly (*Od.* 11. 238)  
**Ephýra** : 13; the ancient name of Corinth  
**Erēsius** : 143, 145, 163; a city of Lesbos  
**Erōs** : *see* Love  
**Erythrae** : 351, 373; a city on the coast of Ionia (W. Asia Minor)  
**Essédōnes** : 115  
**Eumolpus** : 10; a legendary poet and priest of Demeter who came from Thrace to Eleusis and was slain in the war between Eleusis and Athens  
**Euneica** : 147; of Salamis; one of Sappho's pupils  
**Eurōpa** : 13, 99; daughter of Phoenix; carried off by Zeus in the form of a bull from Phoenicia to Crete  
**Eurydāmas** : 387; (1) one of the Argonauts; (2) one of the suitors of Penelope, killed by Odysseus  
**Eurygyus** : 145, 147; a brother of Sappho  
**Eurytus** : } 53; sons of Hippocoön  
**Eutelches** : }
- Fate** : 127, 159, 347, 397  
**Five Hills** : 125; a town of Laconia  
**Fury** (Erinyes) : 175; these were avenging deities who punished wrongdoers
- Gargarus** : 115, 189; a peak of Mt. Ida in the Troad  
**Gello** : 253  
**Giants** : 175; a mythical race who fought the Olympian Gods  
**Gongýla** : 147, 217, 245; of Colophon; a pupil of Sappho  
**Gorgo** : 155, 223, 269; the centre of a 'circle' rivalling Sappho's, prob. a poetess  
**Graces** : 53, 105, 163, 175, 231, 257, 265, 293, 299, 323, 450; spirits of beauty and excellence and handmaidens of the Muses  
**Graeca** : 115  
**Greece** : 115, 317  
**Gyāra** : 235; an island of the Aegean; one of the Cyclades  
**Gyges** : 45; king of Lydia c. 680-660 B.C.  
**Gyrinno (or Gyrinna)** : 153, 265; one of Sappho's 'circle'
- Hades** : 233, 436, 448  
**Hāgēsichōra** ('dance-leader') 55; nickname of the leader of Alcman's chorus of girls  
**Harmonia** : 283, 325; daughter of Ares and Aphrodite or of Zeus and Electra, and wife of Cadmus king of Thebes  
**Harmonius** : 291  
**Heaven** : *see* Uranus  
**Hebrus** : 330; the principal river of Thrace; scene of the death of Orpheus  
**Hecātē** : 199  
**Hector** : 227; son of Priam, and chief hero of the Trojan side  
**Helen** : 49, 209, 215, 393, 395; daughter by Zeus of Leda wife of Tyndareüs king of Sparta; after she became the wife of Menelaüs she was carried off by Paris, and this gave rise to the Trojan War  
**Helicon** : 45, 159, 163, 299, 327; a mountain of Boeotia; chief haunt of the Muses  
**Heracles (Hercules)** : 49, 51, 61, 107  
**Hermes** : 13, 63, 219, 245, 283, 321, 323, 325  
**Hermionē** : 215; daughter of Menelaüs and Helen  
**Hero** : 235; a pupil of Sappho

## GENERAL INDEX

- Hesperus** (the Evening Star): 203, 283, 285
- Hippolochus**: 101; (1) son of Bellerophon: (2) son of the Trojan Antimachus; slain by Agamemnon, *Il.* 11. 105: (3) son of Neleus: (4) son of the Trojan Antenor. (The ref. on p. 101 is uncertain; perh. there is confusion with Antilochus who died in battle with Ajax and Memnon for his father's sake, *Pind. P.* 6)
- Hippocoön**: 49, 51 (*which see*); stepbrother of Tyndareüs whom he expelled from Sparta and usurped the throne. He was slain and T. restored, by Heracles
- Hippothoüs**: 53; a son of Hippocoön
- Hyagnis**: 5, 23; an early musician; said to have been a Phrygian
- Hydra**: 383; a many-headed monster killed by Heracles
- Hymen**: 163; God of Marriage
- Hyperboreans**: 317; a legendary people dwelling in the far north; remarkable for their piety and the serenity of their lives
- Iamblichus**: 249; the Neo-Platonist; friend of Julian c. A.D. 320
- Ianthémis**: 57; one of Alcman's chorus-girls
- Ibenian**: 55; the Ibēni are variously described as a Celtic and a Lydian people
- Ida**: 189, 229; a mountain of the Troad
- Ilium**: *see* Troy
- Ilius**: 229; founder of Troy
- Ino**: 99; daughter of Cadmus king of Thebes, and lover of Athamas, the jealousy of whose wife Nephele caused Ino to throw herself and her child Melicertes into the sea, where she became the sea-goddess Leucothea and the child the sea-god Palaemon
- Ion**: 269; of Ephesus; a rhapsode contemporary with Socrates
- Iris** (Rainbow): 329; messenger of the Gods
- Jason**: 197; leader of the Argonauts
- Jericho**: 251; *see* *Joshua* chap. 2
- Larichus**: 143, 147, 430; a brother of Sappho
- Latmus**: 197; a mountain of Caria in Asia Minor
- Lēda**: 33, 67, 253, 329; wife of Tyndareüs king of Sparta; visited by Zeus in the form of a swan she brought forth two eggs from one of which came Helen and from the other the Dioscuri
- Lēlēges**: 381; a pre-Eellenic people of whom there were legends in various parts of Greece
- Lesbos**: 10, 25, 29, 137, 151, 155, 177, 253, 273, 297, 313, 315; a large island of the E. Aegean
- Lēto**: 3, 223, 279, 281, 371; mother of Apollo and Artemis
- Leucadian Cliff**: 147, 151, 153; a promontory of the island of Leucas off the W. coast of Greece
- Linus**: 10, 21, 257; a mythical poet and musician slain by Apollo for vying with him in song (*cf. Il.* 18. 569)
- Locris**: 163, 297; a district of Greece
- Love**: 119, 159, 169, 175, 201, 203, 209, 213, 233, 235, 329, 401
- Lycaeus**: 51; a son of Hippocoön
- Lycurgus**: 17, 91; the great Spartan lawgiver; 8th cent. B.C.?
- Lycus**: 313, 401; a favourite of Alcaeus
- Lydia**: 47, 57, 197, 209, 216, 278, 299, 363, 442; a powerful non-Hellenic kingdom of W. Asia Minor.
- Macar**: 349; son of Aeolus and founder of the Greek colony in Lesbos
- Maia**: 321, 323; daughter of Atlas and mother of Hermes
- Marsyas**: 5, 11, 23; an early flute-player; according to some accounts he came from Phrygia and was the teacher of Olympus (*see* Hyagnis)
- Medēa**: 105, 305; a celebrated sorceress, daughter of Aeetes king of Colchis; falling in love with

## GENERAL INDEX

- Jason she enabled him by her arts to win the Golden Fleece  
 Megalostrata: 119; a poetess beloved by Alcman  
 Megara: 147; one of Sappho's 'circle'  
 Melanchrös (or Melanchrus): 309, 351, 371; a tyrant of Mytilene, overthrown by Pittacus and the elder brothers of Alcaeus in the poet's childhood, 612 B.C.  
 Melanippus: 396, 397; friend of Alcaeus  
 Memnon: 95; son of the Dawn and leader of the Ethiopians against the Greeks before Troy (see Hippolochus)  
 Menon: 399; a favourite of Alcaeus  
 Messenia: 15; a district of the Peloponnese  
 Messoa: 45; a part of the city of Sparta  
 Methymna: 19, 33, 137, 153; a city of Lesbos  
 Midas: 11; the name of a legendary king (or kings) of Phrygia  
 Mnasicida: 265; a pupil of Sappho  
 Musaeus: 10; an early poet, author of a hymn to Demeter, now lost, which Pausanias considered genuine, and reputed author of other works current in antiquity  
 Muse: 3, 31, 33, 45-7, 63, 67, 81, 85, 97, 103, 109, 119, 159, 163-7, 169, 175-7, 193, 257-9, 271-3, 299, 305, 313, 401, 432-4  
 Myrsilus: 309, 345, 349, 365; son of Clanax; a tyrant of Mytilenè; his reign falls between those of Melanchros and Pittacus  
 Mysia: 113, 387; a district in the N.W. of Asia Minor  
 Mytilenè: 141, 159, 163, 167, 175, 211, 241, 309, 337, 345-7, 395, 419, 430; the chief city of Lesbos  
 Nanno: 57; one of Alcman's chorus-girls  
 Naucratis: 141, 149; the Greek emporium in the Egyptian Delta  
 Nausicaä: 74; daughter of Alcinous king of the Phaeacians, who encounters Odysseus when he lands on the island (*Od.* 6)  
 Nebuchadnezzar: 405  
 Nereids: 205, 393, 395; sea-nymphs, daughters of Nereus  
 Nereus: 213, 393; the Sea-God  
 Niclas: 11; an Athenian general satirised by Aristophanes  
 Nile: 149, 411  
 Niobè: 105, 279, 299; wife of Amphion king of Thebes; she boasted to Leto of the number of her children, whereupon they were slain by Leto's children Apollo and Artemis  
 Nymphs: 173, 331, 450  
 Nyrsilas: 71  
 Odysseus (Ulysses): 87; one of the chief Greek heroes before Troy; his wanderings on his way home are the subject of the *Odyssey*  
 Oenüs: 125; a town of Laconia  
 Oënus: 51  
 Olen: 10; of Lycia; an early poet; according to Pausanias, the author of the oldest Greek hymns to the Gods  
 Olympus: 216  
 Onchestus: 327; a town of Boeotia  
 Onogla: 125; a town of Laconia  
 Orpheus: 10, 19, 23, 37, 107, 381, 436; the early Thracian poet and musician; according to Pausanias he was later than Olen  
 Orthia: 55 (*where see note*)  
 Pamphös: 10, 257; an early poet; according to Pausanias, author of the oldest Athenian hymns, but later than Olen  
 Pamphyllia: 157; a district of the S. coast of Asia Minor  
 Pandion: 269; son of Erichthonius, king of Athens; father of Procnö and Philomela, who were turned into a swallow and a nightingale  
 Panormus: 189; the name of several Greek towns; it is doubtful if the most famous, now Palermo, is intended here  
 Paphos: 71, 189; a city of Cyprus, famous as a seat of the worship of Aphrodite  
 Paris: 53, 87; son of Priam king of Troy; *see* Helen

## GENERAL INDEX

- Parnassus**: 299; the mountain overlooking Delphi, sacred to the Muses  
**Pelägon**: 281  
**Pelägiäns**: 373; a pre-Hellenic people of Greece  
**Pélëus**: 303; son of Aeacus and father of Achilles  
**Pellana**: 63; town of Laconia  
**Pelops**: 328  
**Penthiilus**: 369; (1) son of Orestes; leader of a Greek colony to Lesbos; (2) a descendant, father of Dracon whose sister became the wife of Pittacus  
**Pephus**: 63; a town on the W. coast of Laconia  
**Periander**: 137, 311; tyrant of Corinth c. 625-585 B.C.  
**Pericleitus**: 25  
**Pericles**: 171; the Athenian statesman; 450 B.C.  
**Periers (or Perières)**: 117; son of Aeolus  
**Persephônê** (Proserpine or the Maid): 33, 71, 157, 259, 277; daughter of Demeter; carried off to Hades by Pluto when she was playing in the fields of Sicily  
**Perseus**: 161; son of Zeus and Danaë; he rescued Andromeda from a sea-monster  
**Persia**: 118  
**Persuasion**: 3, 91, 159, 167, 203, 275, 329, 434; daughter and handmaid of Aphrodite  
**Phaeacians**: 383; legendary inhabitants of an island W. of Greece, perh. Corcyra  
**Phaedrus**: 155, 159; friend of Socrates and Plato  
**Phanias**: 143; (1) a Peripatetic philosopher born at Eresus; a disciple of Aristotle; (2) a political associate of Alcæus  
**Phaon**: 145, 151 ff.  
**Phêmius**: 21; a poet mentioned by Homer  
**Philammon**: 10, 21, 23; an early lyric poet who won the Pythian musical contest after Chrysothemis and is said to have introduced choruses of girls into the worship of Apollo  
**Phillylla**: 57; one of Alcman's chorus-girls  
**Phintas**: 15; a king of Messenia in the 8th cent. B.C.  
**Phocæa**: 249; a city of Ionia, 30 miles S.E. of Mytilene  
**Phœnicians**: 189  
**Phrygia**: 5, 23, 97, 107, 428; a district of central Asia Minor  
**Phrynon**: 311, 395; an Olympian victor and Athenian general vanquished by Pittacus in single combat in the war for Sigeum  
**Pieria**: 10, 163, 233; a district of Thrace associated with the worship of the Muses  
**Pierus**: 21; an early lyric poet  
**Pitânê**: (1) 125; a town of Laconia; (2) 373; a city of Aeolis (W. Asia Minor)  
**Pittacus**: 143-5, 309-11, 349, 353-7, 361, 365-7, 395-7, 403, 413, 429, 444-6, 451; one of the Seven Sages; the aësymnète or elected dictator of Mytilene, attacked by Alcæus in his poetry (see particularly 309)  
**Pityôdes (or Pityussæ)**: 117; various islands, notably two off the S. coast of Spain  
**Pläcia**: 229; a river of Mysia  
**Polycrâtes**: 145; tyrant of Samos c. 530 B.C.  
**Polydeuces (Pollux)**: see Dioscuri  
**Porcus**: 53; a name of Nereus  
**Poseidon**: 61, 347  
**Priam**: 107, 229, 393; king of Troy  
**Prodicus**: 155, 269; of Ceos; a sophist or lecturer who visited Athens in the time of Socrates  
**Protagôras**: 155; of Abdêra; a celebrated sophist or lecturer who visited Athens in the time of Socrates  
**Psyra**: 81; a small island of the Aegean N.W. of Chios  
**Pyrrha**: 155, 241, 347; a city of Lesbos  
**Pythagôras**: 37, 107, 171; the great philosopher of Samos and Croton c. 540 B.C.  
**Python**: 7; the legendary serpent who guarded the oracle of Delphi; slain by Apollo



## GENERAL INDEX

- Rhipae: 91; a legendary mountain-range of the far north  
Rhodôpis (*or* Doricha): 141, 149 (*which see*), 207, 251, 430  
Rome: 169
- Sambas: 107  
Sardis: 59, 247; capital of Lydia  
Satyrs: 139; the half-beastial attendants of Dionysus  
Scaeus: 53; a son of Hippocoön  
Scamander: 211; a river of Troy  
Scamandronymus: 141, 430; father of Sappho  
Schëria: 77; the island of the Phaeacians in the *Odyssey*  
Sciapods: 109; a fabulous people of Libya who when lying down used their feet as parasols  
Scyros: 381; a small island of the Sporades in the Aegean  
Scythia: 307, 331; the district N. of the Black Sea  
Seasons: 323  
Sebrus: 49, 51; a son of Hippocoön  
Sémélè: 421; mother of Dionysus  
Sicily: 129, 143, 153  
Sicyon: 21; a city of the Peloponnese  
Sigëum: 311, 395; a promontory of the Troad containing the tomb of Achilles, and commanding the mouth of the Hellespont  
Silanion: 171; a sculptor in bronze who worked at Athens c. 320 B.C.  
Siliëus: 450  
Siren: 3, 59, 67, 135; in Homer, a bird-like death-spirit luring sailors to their doom; later a simile of alluring song  
Sisyphus: 13, 397, 449; legendary founder of Corinth, allowed to return to life in order to punish his wife for not burying his body, he refused to go back to Hades, but was carried back by force and condemned to perpetual punishment  
Smyrna: 251  
Socrates: 155, 159, 161, 163, 223, 259, 269; the great Athenian philosopher; 440 B.C.
- Solon: 141; the Athenian lawgiver c. 600 B.C.  
Sossius (Senecio): 169; Roman consul A.D. 99  
Sparta (*or* Lacedaemon): 27-9, 33-7, 41, 45-9, 91, 95, 101, 159, 171, 375  
Spendon: 29; an early Spartan poet  
Stathmi: 125; a town of Laconia  
Steganopods: 109; perh. identical with the Sciapods (*which see*)  
Strymo: 107  
Styx: 261; (1) a stream in Arcadia; (2) one of the rivers of Hades  
Syracuse: 15, 143, 171; the chief city of Sicily
- Tacnârum: 137; the southernmost cape of the Peloponnese  
Tantalus: 101, 357; a legendary king of Argos; for revealing the secret counsels of Zeus he received after death the perpetual punishment of being within sight but not within touch of food and drink, while a rock suspended overhead threatened to crush him  
Tarentum: 137; a Greek city and port of S. Italy  
Téléphus: 387; king of Mysia at the time of the Trojan War  
Telesippa: 147; one of Sappho's 'circle'  
Télus: 107  
Tēnâges: 349 *where see note*  
Teos: 145; a city of Ionia (W. Asia Minor)  
Thālāmae: 63; a town of Laconia  
Thales: 34, 107; philosopher; one of the Seven Sages; 585 B.C.  
Thāmýris: 10, 21; a Thracian poet mentioned by Homer; for thinking he could surpass the Muses he was deprived of his sight and his power of song  
Theāno: 161, 171; a famous woman-philosopher variously described as the wife and the disciple of Pythagoras  
Thèbè: 229; a city of Mysia  
Therapnae: 65, 67; a town of Laconia

## GENERAL INDEX

- Théron** : 257; tyrant of Agragas (Agrigentum) in Sicily *c.* 480 B.C.  
**Théséus** : 63; legendary king and chief hero of Athens  
**Thessaly** : 59, 103, 325; a district of Greece  
**Thestius** : 67  
**Thétis** : 87, 393-5; a sea-nymph, daughter of Nereus, wife of Peleus, and mother of Achilles  
**Thrace** : 330  
**Thrasýmāchus** : 155, 269; of Chalcedon; sophist and teacher of rhetoric, contemporary with Socrates  
**Thylācis** : 57; one of Alcman's chorus-girls  
**Thyônè** : 211; Semelè mother of Dionysus  
**Thyrea** : 47; a town of Argolis, famous for the Spartan's defeat of the Argives in 545 B.C.  
**Tlisa** : 105; a stream in Laconia  
**Timas** : 249, 281; a pupil of Sappho  
**Titans** : 33; the sons of Heaven, of whom the chief was Cronus; they were overcome by Zeus and the Olympians and hurled into Tartarus  
**Tithōnus** : 435; brother of Priam; beloved by the Dawn (Eos); the Gods gave him immortality but not perpetual youth  
**Troad** : 115, 311; the district of Troy, S. of the Hellespont  
**Troy** : 209-11, 229, 393  
**Tyndareüs** : 117; king of Sparta, husband of Leda  
**Urānus (Heaven)** : 107, 388  
**Verres** : 171; Roman governor of Sicily 73-71 B.C.; impeached by Cicero  
**Xanthes** : 141  
**Xanthippè** : 163, 259; wife of Socrates  
**Xanthus** : (1) 61; horse of Castor : (2) 59, 389; a river of Troy  
**Zephyr (South-west Wind)** : 329  
**Zeus** : 13, 21, 31-3, 53, 61-5, 71, 75, 81, 85-9, 99, 109, 183, 211, 231, 243, 303, 317, 321-3, 329-31, 339, 347-9, 363-5, 397, 417, 421, 427  
**Zeuxippè** : 107

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